

DISCO POWER

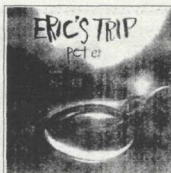
THAT CRAZY FAT MAGAZINE FROM CTR



TIME TO TEST THE TACKLE WITH *These Fishin' Musicians!*



BIG DRILL CAR
Toured (live) CD/CS/LP



ERIC'S TRIP
Peter CD/CS



ME, MOM AND MORGENTALER
Shiva Space Machine CD/CS



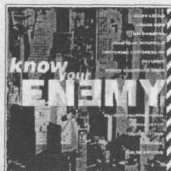
TECHNOTIC EFFECT
Hard Techno Compilation CD



NEVER MIND THE MOLLUSCS
Halifax compilation CD/7"



VELOCITY GIRL
Copacetic CD/CS



VARIOUS ARTISTS
Know Your Enemy CD
Featuring Defunkt, Liquid Minds and Spiral Jetty

Hey, bass! How
low can you go?

THESE TITLES REQUIRE 20 LB. TEST LINE:

- POND "Pond" CD/CS
- HELICOPTER "Helicopter" CD
- LOIS "Butterfly Kiss" CD/CS/LP
- VARIOUS ARTISTS
Alice Cooper tribute CD
- WIPERS "Is This Real" CD
- BO DIDDLEY "This Should Not Be" CD
- SHADOWY MEN ON A SHADOWY PLANET
"Sport Fishin'..." CD/CS

For more helpful angling tips,
turn to page 19

Handy Angling Helpers from Cargo Records

**CARGO
RECORDS**

DISCORDER

APRIL 1993 · ISSUE #123

"It's a Jamaican thing...you wouldn't understand." — Don Chow with a chip on his shoulder.

REGULARS

AIRHEAD.....	5
LIFE WITH THE FAMILY ENNDYE.....	5
MEKANIKAL OBJEKT NOIZE.....	19
FUTURE RAP.....	20
VANCOUVER SPECIAL.....	22
7".....	23
REAL LIVE ACTION.....	25
UNDER REVIEW.....	26
MOFO'S PSYCHOSONIC PIX.....	26
SPINLIST.....	28
DATABASE.....	29
ON THE DIAL.....	30

COMICS

BLOODY THE BLOODHOUND by Michael Aushenker.....	5
EVERYTHINGS DUCKY by Blaine Thurier.....	11
THE BLANK GENERATION by Gary Wildeman.....	29

IRREGULARS

KCMU'S CURSE.....	7
LUNA Coney Island On The Mind.....	8
BUM Not Just Fashionable Athletic Wear.....	9
MIKE GRIMSHAW Call Display and Recording Equip- ment Is Not Used.....	9
WEEN Making Plans For Nigel.....	10
CHANGE OF HEART The Last Canadian Indie Band?.....	10
COCOBAT Meeting the World's Toughest Re- quirements For Viscosity Break- down.....	13
YOUTH BRIGADE Flex Their Freedom Of Erik.....	15
NEGATIVLAND Just Say No Dough, Pt. II.....	16

COVER

phunkin' up da phuckin' cova' wuz
nun udda' dan Dido...han' me a
Hismanol wid ya'?

OFFICE USE ONLY

EDITOR: Paul t. Brooks
ASSISTANT TO THE EDITOR: Chris Buchanan
PRODUCTION MANAGER: Mark Pilon
ART DIRECTOR: Deborah Boingbroke-Price
PHOTO EDITOR: Kai Korinth
PHOTOGRAPHERS: Kai Korinth, Len Whistler
WORD PROCESSING: Lail Ahrens, Jerry Ho, Kai Korinth, Kim Kinakin, Juliette Kwong, Justin Leigh, Tom Milne, Mof, Jennifer Schmidt, Svea Sjoberg, Adam Sloan, Jeff Wasthines, Steve Welles
EDITORIAL/PRODUCTION ASSISTANTS: Holly Anderson, Chris Buchanan, Kristen Daniel, Jules Duguay, Anthony Hempel, Randy Iwata, Robyn Iwata, Kai Korinth, Juliette Kwong, Justin Leigh, Jason Maclean, Linda Scholten, Svea Sjoberg, Lloyd Ulliana, Steve Welles, Braden Zmo
GRAPHICS: Mark "Atoms" Pilon
PROGRAM GUIDE: Adam Sloan
SPINLIST: Justin Leigh
ADVERTISING/DATABASE: Anthony Hempel
ACCOUNTS: Linda Scholten
LOCAL DISTRIBUTION: Matt Steffich
STATE/DISTRICT DISTRIBUTION: Randy Iwata
SUBSCRIPTIONS/MAIL DISTRIBUTION: Linda Scholten & co.
TECHNICAL SUPPORT: Chris Buchanan, Anthony Hempel, Randy Iwata, Macintosh II, Spin 7 and our new laser printer
PUBLISHER: Mr. Kevin Smith

Discorder is copyright © 1993 by The Student Radio Society of the University of British Columbia. All rights reserved. Discorder is "that magazine from CTR 101.9 (FM)" and is printed monthly in Canada on paper manufactured in Canada. Discorder prints what it wants to, including the CTR On The Dial program guide and the CTR Spinlist playlist charts. Circulation is 20,000 copies, distributed free to over 260 locations. 12-month subscriptions are \$15 in Canada, \$15 (US) to the states, and \$24 elsewhere. Single issues are worth \$2 to you (just covering the postage...don't cheese!). Please make cheques or moneyorders payable to Discorder Magazine.

Deadline for ads and submissions is the 15th of every month. If you don't have it by then...you lose. Send all submissions to the address at the bottom of this page, now!

"Punch a cow." Atoms

CTR 101.9 FM is 1800 watts of neurotic bliss from UBC to Langley, Squamish, and points beyond. We're also on all major cable systems in the Lower Mainland except Shaw in White Rock.

Discorder is 32 pages of bullshit, otherwise known as opionated tales from the music world, put together by an overworked and underpaid staff of elitist snobs who think they know everything and anything about everything you don't...and have the right to tell you about it. We'll also sell you the meaning of "alternative" which we have hornetically sealed in an empty chocolate Quik® can...for a tidy sum and your firstborn.

Office hours for CTR, Mobile Sound, and Discorder are Monday-Friday, 9-5. Call CTR DJ line @ (604) 822-CTRN, our offices @ 822-2017, our news + sports @ 222-2487, fax us @ CTR @ (604) 822-3364, or write: Discorder, #233-6138, 305 Buvlevard, Vancouver, BC, CANADA V6T 2Z1.

PRINTED IN CANADA

BLAST

thank you Mr. Wrong
& Mecca Normal

cds, lps & cassettes

$$f f' = FOCI$$

$$c = \sqrt{a^2 - b^2}$$

The ellipses. A curve generated by a point moving so that the sum of its distances to two fixed points is always constant. The fixed points are called the foci. Equation of an ellipse.

WINDWALKER and CUB

live sunday April 25, 2:00pm

a benefit for Rape Relief

$$y = -\frac{b}{a}x \quad y = \frac{b}{a}x$$

we have a growing catalogue
of locally produced music
bands bring in your release

669-0406

430 WEST PENDER

CONGRATULATIONS!

As the owner of a new Swamp House skating machine, you are about to begin an exciting adventure in creativity.

In addition to the many familiar Swamp House exclusives, like a removable extension table and a friction free pool holder, we can offer you these features:

- Built-in 4-step buttonholer that takes the difficulty out of making a buttonhole.
- BIG shorts, BIG pants, new embroidery, some sick poop.
- Snap-on presser feet that are quickly removed and easily replaced.
- World Industries, Plan 8, Blind, 101, New Deal, Bird House, Gull Wing, Venture, Thunder, Union.
- One-way needle insertion that makes it impossible to insert the needle incorrectly.
- Airwalk, HeadBone, World Jungle, Team Buttoth, Vans, Anarchic Adjustment, Fresh Live, Stoopid, Voicoin.

May we recommend that, before you start to use your skating machine, you discover the many advantages and the ease of operation by going through the instruction book step by step, seated at your machine.



2951 W 4th Ave
739-9791

© 1993 Swamp House Skate Shop. All rights reserved throughout the world.

SKATEBOARDS • CONBOARDS • COOL COYOTING • COOL LINES

VANCOUVER'S 3RD ANNUAL UNDERGROUND RAP, DANCE & STREET ART COMPETITION

FRIDAY & SATURDAY, APRIL 23 & 24, 1993
SUB BALLROOM, UBC, VANCOUVER



FREE
CASSETTE
OR CD
TO THE
FIRST 100
PEOPLE
EACH
NIGHT!

ENTRY DEADLINE
APRIL 15, 1993



ENTRY FORMS
AVAILABLE NOW
CALL LINDA AT CITR
(604) 822-3017



THURSDAY, APRIL 22
SPRAYCAN ART
SLIDE SHOW &
LECTURE

Jim Prigoff (Los Angeles), internationally known photographer and co-author of *Spraycan Art*, will present a special 90 minute slide show on spraycan art around the world.

VANCOUVER ART
GALLERY, 7-30 P.M.
\$5 ADMISSION

FRIDAY, APRIL 23

SPRAYCAN
COMPETITION
NOON - 5:00 P.M.,
LOCATION T.B.A.
DJ, MC & DANCER
COMPETITIONS

SUB BALLROOM,
6:00 P.M.
\$5 ADMISSION

SATURDAY, APRIL 24

SPRAYCAN
COMPETITION
NOON - 5:00 P.M.,
LOCATION T.B.A.

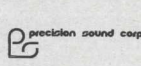
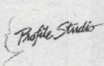
GROUPS COMPETITION
SUB BALLROOM,
6:00 P.M.
\$5 ADMISSION

CiTR
101.9 FM

SUNDAY, APRIL 25

HIP HOP BBQ
NOON - 6:00 P.M.,
LOCATION T.B.A.

ALL EVENTS
ALL AGES



DJ'S/MC'S/DANCER'S/GROUP'S/SPRAYCAN ARTIST'S

chapter III

D
J
S
O
U
N
D
W
A
R

Life With The Family Enndye

If the terrible sickness of spring threatens to blow the top of your head off with nervous frustration and unspecified excitement, if the burgeoning what-not bloom on the what-have-you's gets you thinking of how men are men and women are women and men are women now too, so successfully that women can now leave the film, music, and fashion industry to them and get on with real lives; if all that restlessness can't be cured by massive doses of exercise or sex with Paul Leahy, then take a page from notebook "cows-head" and look back, give everyone their due, and start anew. Here, then, in no order at all, are my expurgations: God bless Reg Bunty who fought with me in the trenches of North Africa shoulder-to-shoulder, making it difficult to write up my diary, go to the loo, and hide references to knee-tremblers under Brighton Pier in my letters to Maisie, Margaret, and Marion. Also, to the great detriment of my shooting skills, I cold-shouldered him in peace time for which I apologize. Damn and blast to Gwendoline who cruelly broke our long engagement with the words "If you don't get paid gold then leave me alone!" a line she stole from a No Fun song performed 40 years later. She was always ahead of her time as is my unattainable darling, Kevin Smith, who spurns my timid advances with the feeble excuse that he has a lovely, clever girlfriend, thank you very much. And to hell with Watson for allowing Noel Coward access to my most brilliant case "The Importance of Being Earnest." He made a farce out of what was a most serious, private matter. So deadly that I requested that Watson bring along his revolver. And he did. Finally, my deepest gratitude to my dark-haired madonnas: Suze, Joan, and Sara, who inspired, comforted and rejected me causing me to write my finest songs... Oh, sorry that's Dylan's list. How silly of me. I suppose I must end with the usual: Thank you for absolutely everything, my Angel, my Irish Spring, my Darling Declan Aloysius MacManus.

Timothy Ruby Enndye

WE WERE BORN...BORN IN THE '60's

Dear Disorder,

I would just like to clear up a disturbing error commonly made regarding Jim Morrison's Elvis-like enormity during his final days.

You see, it's not that Jim had any choice in the matter. It is just that his soul became so immense that his body had to swell to contain his vast essence. First, when mere rolls of flabby flesh could no longer contain such a force, his soul had to escape its mortal prison and seek lodging among the ranks of Mama Cass and other bloated yet spiritual musicians.

Luckily for the fans of The Doors, Jim has the tact not to materialize in the form of clouds or 7-11 clientele, like some polyester-wearing, sequin-bearing persons with geometric sideburns who will remain unnamed.

Just thought you needed to know...

Sincerely,
A Girl Who's Just Coming Back From Woodstock and The Person Who Gave Her a Ride Home

Vancouver, BC

Airhead,
To me, Generation X was a combo where Billy Idol cut his teeth trying to infuse pop with punk fifteen years ago.

Nowadays, this musical equation has caught on big time with kids who now view Billy as a flash poster, preferring to look like Neil Young!

Although in my mid-thirties, I maintain random listening to COAST, CTR, & Brave New Waves, and sometimes feel as though my ears have been exposed to an aural blender. Hybrid cross-breeding has been the order of the day for some time now with some very interesting results (sampling not being one of them).

But the wave of grunge coming out of Seattle has admittedly thrown me for a loop. I guess it's a case of persistence paying off. 1970: Stooges & MC5, 1977: Ramones and Pistols, 1983: Husker Du & Replacements, 1991: The Year Punk

Broke! Actually this is the title of a new documentary on Nirvana and Sonic Youth touring Europe. Richard Hell reviewed Sonic Youth's *Go*, stating: "Go's sound most resembles late 60's psychedelic bands: Vanilla Fudge, Iron Butterfly, Spirit."

Well, call me a conspirator, but when I watch and listen to Pearl Jam and Soundgarden, it's like somebody's been tinkering with the fucking time machine! Now I'm seeing clubs advertising "disco nites" and teenage girls walking around in flares and platform shoes. Just to be on the safe side, I'm getting the safety-pins and black leather out of the closet so I won't be caught off-guard five years from now... nuthin's impossible as I heard the Velvets are reforming!

Joking aside, I still think the bottom line is that old adage: "There's only two kinds of music: good & bad!" The former including the likes of Matt Johnson, Belly, Bob Mould, Fishbone, Black Francis, & yes, Sonic Youth & Nirvana.

Boring Old Fart
J. D. Stewart

NO, WE'RE NOT RECEIVING ANY ROYALTIES

Dear Disorder,

I saw an advert for your magazine in *Flipside* "Issue 82." As I do my own "zine," I'm very interested by your issue with Drive Like Jehu interview. Could you send me this issue and could I translated and published the interior of D.L.J. in my next issue (the 4th in May 93). Of course I'll mention the publication it originally appeared in. I send you \$100.00. Hope it's ok!

I'm looking forward to hearing from you.
All the Best,
Xavier
22 Rue Vasselot
35000 Rennes
France

Dear Mr.
I am Brazilian, looking on the *FLIPSIDE* magazine I know about your divulgation. I like to know the

what mean ESP Fair, Music West I like of do some questions. 1) There is radio pirate in Canada. What and radio pirate better of Canada. 2) The group's of music of diverse style in Canada, of diverse ethnics. Please, could send me some CD's or DAT of group's of diverse style and ethnics. Example 22 Pustepurkos, Leningrad Cowboys, Skinny Puppy. Much more. I am organize an institution from musicians of diverse style. For exchange idea and records much more. Please, could receiver some CD's, DAT, DDG, Cassette, your or friends.

Luiz Paulo de Oliveira Ferreira
Rua Grata 51 Bloco 08 Apt. 501
CEP: 21210-420
Bairro:Penha-Whilar
Rio de Janeiro, Brazil

IMPLANTS

AIRHEAD

This is a simple request. 3 to 4 months ago there was an address in your space, to a radio program in the States which was looking for tapes for its Canadian (content) program. I would like to get hold of this address for our band: CRAWLANDTRUSTUS.

Thank you,
Ted Derogio
Vancouver, BC

All interested bands can submit their stuff to:

Eri Dredge
Program Director
3 Ames Street
Cambridge, Mass. USA
02142

CHEST REMOVAL

Dearest Airhead,

Pool playin' girls, bofo cartoonists and a fight against corporate sleaze... all in this letter to you! First: Yahooo, Mr. Pleasant Women's Billiards League (uh, "the League" for short) is now in operation. We played our first game on March 17 and it was fun fun fun. The League will meet every Wednesday at Guy's N' Dolls (on Main @ Broadway) and play between 6 and 8 pm. This is not a private club and we sure as heck won't be paying 10



C/O 8138 SUB Blvd.
Vancouver, B.C.
V6T 1Z1

AIRHEAD

bucks an hour. We'll play both smucker and good old fashioned R Ball. Dedicated beginners are welcome. So c'mon and dropby some Wednesday. For more info contact Lisa G. @ 873-5440.

Second: Chester Brown, Dennis Eichorn, Roberta Gregory and Colin Upton will be signing their comics at the Comicshop (2089 w. 4th) on Saturday April 10, 1-4 pm. Fans of cartoon literature should not miss this. Chester is also going to be at POPI (154 W. Hastings) on Sunday, April 18 in the evening, signing his books and speaking about his work. In between all this the above mentioned foursome will be meeting folks in Victoria the night of Wednesday, April 14 at the Rague Gallery in a joint presentation with Legends, that towns newest comic shop.

You've been warned.

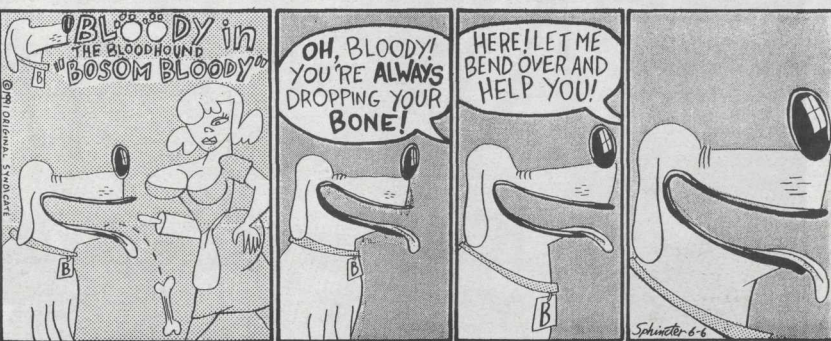
Third: Had of the bbs I received info concerning the Community Radio struggle that has been happening in Seattle for some months now. I believe the situation involving KCMU radio (rather like our CO-OP 102.7) in a completely non-democratic way. The listen-

ers and dj's revolted and CURSE (censorship undermines Radio-Station Ethics) was formed. CURSE hopes to get the station back the way it was.

To help make themselves heard, CURSE got Peter Bagge to design an ashtray for them (10 bucks) and is now putting together a comic anthology to further spread their message. They are looking for short comic pieces about censorship and corporate/government influence in the arts. For further info write CURSE: PO Box 85839, Seattle, WA 98145. They promise no work will be returned without consideration. To hear a recorded message about the groups fight call 206-298-2877.

See ya,
Judith Beeman

*Note: All "Airhead" letters are published as they are received. So, if they read like a piece of shit it's the writer's fault, not ours.



brought to you by the creator of bound and gagged (Caliber Press/Iconograftix), Michael Aushenker...order by phone @ 313-455-3599.



Discorder

VANCOUVER

On January 4th, 1993, 14 ex-volunteers and listeners of KCMU 90.3 (Seattle's biggest non-commercial station, a CTR) filed a lawsuit in the US district court, charging KCMU station manager, Chris Knab, KCMU director of broadcast services, Wayne Roth, and the University of Washington for violating their civil rights under the First Amendment Act and the Free Speech Provision of the Washington Constitution. The lawsuit, filed individually by each of the 14 plaintiffs, centers specifically around—but is really only a catalyst for publicizing a whole nest of internal problems at the station—a memo issued to the plaintiffs by the station manager which was used as justification for the firing of the plaintiffs. [Believe it or not, even volunteers can be legally restrained from volunteering their services. Another form of oppression defined by KCMU as firing. Ed.]

This started way back in October of 1992 at the KCMU staff meeting, when management accused, without any input from staff, (a supposed democratically run station) major formatting changes. These changes included: the Christian Science Monitor news at the top of every hour; an hour long morning news show; the elimination of absorption into 10 on-air shifts from the programming; the move of a specialty jazz show from Wednesday evening to late, late Sunday night—it was replaced with a folk show that actually featured light classic rock. The two most major changes to be implemented consisted of a computerized music scheduling system and, at every day, a syndicated radio program (played on 52 radio stations in the US) called "World Cafe," both of which we'll discuss at greater length later.

These changes were expressly meant to increase ratings for KCMU, partly in response to marketing study that management had done. Their goal was, and apparently still is, to nab a 1.0 share on the Arbitrations, a tool commercial stations use to set advertising rates. Not very ethical for a public station that "regularly begs" for donations to supplement 90% of its budget. Thus, the volunteers at the station felt the quality of programming was being "degraded into a secondary position to ratings success." Feeling that they didn't have a forum for their views, the discouraged volunteers formed CURSE (Censorship Undermines Radio Station Ethics) to inform the public of what was going on at the station and to confront management, who they felt had been "slowly eroding the power

of the volunteers for the past several years." Dedicated to "renewing KCMU as a valuable community resource that challenges, educates and informs the public, and sustains a reciprocal relationship with its listeners," CURSE was actively operating around the station by the beginning of November '92. CURSE are calling for the resignation of station manager, Chris Knab, and program director, Don Yates, as a "principal goal...necessary for the attainment of [CURSE] goals." They have also set up a trust fund to run the station when they (hopefully) regain control of KCMU, either by winning the lawsuit and/or negotiating with the Board of Regents at the University of Washington.

The intermittent firing of aforementioned plaintiffs occurred for similar reasons, for example: mentioning CURSE on the air, talking about CURSE to a listener over the telephone etc.

One woman who was announcing Bikini Kill at a show sponsored by KCMU, where she took the opportunity to speak about CURSE, was consequently fired. Yet another woman had written about CURSE in a letter that was "overseen" on her desk, was released. The memo from management read, "On air criticisms

from having any input."

Unfortunately, KCMU isn't the first to abandon their publicly responsive diverse programming for something a little more professional (read financially successful). WXPX, a formerly alternative station on the grounds of the University of Pennsylvania in Philadelphia, began pandering to a baby boomer crowd: getting rid of student volunteers, dropping programs etc., much like KCMU has been doing. WXPX has been setting an example that other stations have been following, specifically, "reconciling the gap between community services and financial benefit."

WXPX has enjoyed huge financial success with the syndication of "World Cafe," which has been airing on KCMU since October. It has caused a great deal of controversy because, as is obvious, it's a pre-recorded show that features such as—

ever, was exempted from these obligations because WXPX was so eager to move into the Seattle market. Unfortunately, for station management, most people don't want to pay for something they can listen to for free, as the latest Arbitron ratings show that listenership has been cut from 56 to 28.

The other major change implemented by management was a software scheduling system (KCMU says it is a cataloging program) that automatically formats and produces playlists. Beatgenerator songs by mood, energy, tempo, texture, beats per minute, pattern and key. Songs can also be dayparted (only played at certain times of the day) or effectively banned from the airwaves with a Never Play This function! Although management tries to downplay the scheduling aspect of the program, that is the real purpose.

you that 90% of KCMU's funding comes from the public), and they are showing (in CURSE's opinion) little signs of relating on their new format which features a tight rotation of specific, benign, and listenable cuts. In management's opinion, they are offering listeners an eclectic mix of rock, rap, reggae and world music.

Speaking with program director, Don Yates, he told me that CURSE was "silly...ridiculous...out there." In his opinion, CURSE was formed because "volunteers didn't get their way" and complaints were a matter of them "throwing up whatever they could think of." He said, "we're here for the community" and seemed quite positive that the case would be dismissed in court. In response to questions about the finances of the station Yates said, "We're doing fine with the budget," including that there was a 50% increase in pledges at the last fundraiser (Susan Ward from CURSE uncannily predicted he would say so) and that management was happy with the way things were going.

Regarding allegations of anti-commercialism, the program director seemed agitated and happily told me that Hammerbox was #1 on the playlist.

CURSE

drop the lawsuit and sign the waiver. The case is still pending, but Yates says management "is beyond this. People are obsessing about it, it's all over with."

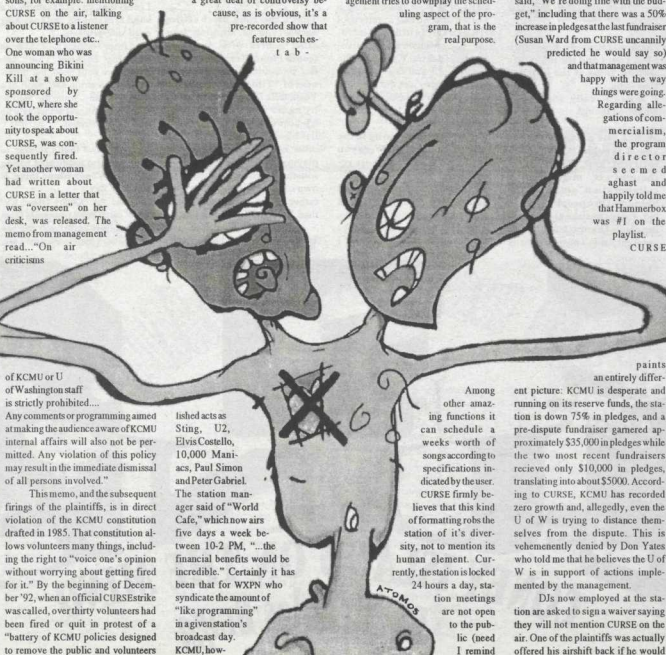
For CURSE it isn't. The plaintiffs are asking for their positions returned to them as well as an unspecified amount in punitive damages. Hoping to reach a settlement with the University of Washington to gain control of the station when and if KCMU runs out of money, CURSE thinks this will be by the end of the summer. If you wish to make a donation you can send it to CURSE, P.O. Box 85839, Seattle, WA 98145. Ten percent will go to operating costs and the rest is put in a trust fund, returnable to the donor at any time unless it is turned over to run the station.

Unfortunately, the irritating "financial success vs. creativity and freedom of expression" question seems to continually arise. The latter, almost without fail, falls in the merciless grasp of the former. Happily, the KCMU vs. CURSE dispute seems to be the exception to the rule; public response has been incredible. KCMU's current scheduling boycotted by CTR records, Sub Pop, Cargo records, Capitol records, EMI, RCA, Relativity records, Mammoth, and HighTone records. The Afghan Whigs, Ween, and Mudhoney have all performed at CURSE benefits and Steve Fisk has released a twelve inch single called "Media Warrior," which will donate all the sales proceeds to CURSE. Hundreds of protest letters have poured into the station and the student body at the U of W have

made a motion to accept CURSE's goals and objectives as the student body's official position. Stories about the battle have appeared in *Option*, *Alternative Press*, *Spin*, *CMJ*, *Pulse*, the cover of *Billboard* magazine, and even received coverage on MTV. Also, the lawyer defending the plaintiffs, Todd Maybaum, is donating his labour fees.

At this point it seems unfathomable that CURSE will lose the dispute. Even if they don't win in court public pressure might sway the Board of Regents to reach a settlement with CURSE. Don Yates, however, seems to find it equally unfathomable that CURSE will be victorious. "Can you imagine if they won?" he muses. "All the college stations would become public access stations where anyone could get on and say anything they wanted...it would be stagnant...there would be no change in any direction."

Heaven forbid.

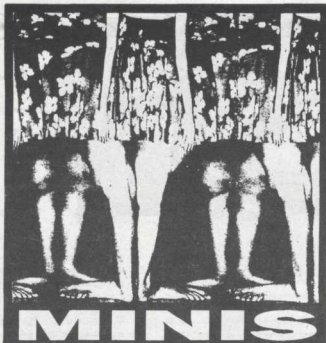


ished acts as
Twins, U2,
Elvis Costello,
10,000 Maniacs,
Paul Simon
and Peter Gabriel.
The station manager said of "World Cafe," which now airs five days a week between 10.2 PM., "the financial benefits would be incredible." Certainly it has been that for WXPX who syndicate the amount of "like programming" in a given hour's broadcast day. KCMU, how-

Among other amazing functions it can schedule a weeks worth of songs according to specifications instantly by the user. CURSE firmly believes that this kind of formatting robs the station of it's diversity, not to mention its human element. Currently, the station is locked 24 hours a day, station meetings are not open to the public (need I remind

picture: KCMU is desperate and running on its reserve funds, the station is down 75% in pledges, and a pre-dispute fundraiser garnered approximately \$35,000 in pledges while the two most recent fundraisers received only \$10,000 in pledges, translating into about \$5000. According to CURSE, KCMU has recorded zero growth and, allegedly, even the U of W is trying to distance themselves from the dispute. This is vehemently denied by Don Yates who told me that he believes the U of W is in support of actions implemented by the management.

Dls now employed at the station are asked to sign a waiver saying they will not mention CURSE on the air. One of the plaintiffs was actually offered his aircraft back if he would



A mixture of mechanics and electricity, the theme parks today are all set to catch fire. Their patina, once eternal escapism, is reduced to mow and rust. Relocation in the suburbs can't even save them. Like music, carousels and log chutes reach a zenith, only to change styles. It seems inevitability is only remedied by nostalgia trapped in volumes of duo-tone photos. Luna is a band from New York. Their sound captures much of the fingering momentum felt as time supercedes itself; estranging the familiar, foliage, and friends. Composed of ex-Foelies, Chills, Damp and Galaxie 500 members, Luna come together to make music they'd like to listen to. Their debut, *Lunapark*, is a clear record with low reverberation. *Discorder* recently spoke with Dean Wareham on matters concerning vacant amusement parks, stray hooks and musical longevity.

Discorder: I wanted to start off by asking you about the B-side on your single version of "Anesthesia" for the No.6 label.

Is that a Dogbow cover?
Dean: Look, I don't know what you have on the B-side of your No.6 single. Does it have some weird shit on it? I really don't know who that is. I'm surprised you've got one, the test pressing came back like that. The sticker on the front has the wrong titles as well. It says "I Can't Wait" but it's not. We got a shipment of them back, and just for the hell of it I put one on my turntable, and I didn't know what the hell it was. You think it's Dogbow?

Dogbow released a 45 a month after yours and the main title was the same as the lyrics of that song. It doesn't really sound like Dogbow though.

Well, I was convinced it was yaoi. I thought it was really satirical and liberating. I thought it might be a collaboration amongst the Shimmy-Disc people.

No, it was a mistake at the pressing plant. The next batch turned out right. I don't know how many

of the first ones went out there but I got a whole box of them at home that I don't know what to do with.

Well it's safe to say that you are affiliated with the Shimmy-Disc camp...?
I guess so, I'm still friends with Kramer and see him quite a bit. He played on the record. His organ solos are superb, and give the record a real nice finish. Originally, that song was a lot slower, then Stanley came in and sped it up. He got these plastic brushes called Blaxites and it really changed. Kramer's organ was the last touch.

So it seems that some of the Shimmy artists are following right behind you, ie. Ween and King Missile.
Yeah, Ween are also on Elektra, which really surprised me. What's great about it is that parts of it were recorded on a Portastudio. So that's pretty cool if Elektra are in to home recording. King Missile are on Atlantic, not Elektra. Kramer made their record, and says it's really good. He also just did a record with Damon and Naomi called *More Sad Hits*.

Kind of like a follow-up to the Pierre-Elliott songs. Were you supposed to play up those recordings?
Well, in January of last year I quit Galaxie 500, they sort of talked me into staying for a while. They said they had some songs they wanted to record, and I

thought it might just be easier if they did them on their own. So they recorded them, then we went on tour with the Cocteau Twins, and then I quit again at the end of that.

Then what?
I took it easy and made some demos for songs. I tried to raise a little money with the No.6 single, as well as the "Anesthesia" single for the Mint Tea label. Out of this version and the album's version, I like the early one best, it's a lot rougher.

Did you record the Guitarroist's stuff? then also?

No, that was done earlier at Noise New York with Kramer. We also did a quiet version of "Smile" there. On the record we had a lot of problems electrifying that song, but Fred (the producer) insisted. I think it turned out pretty good, considering.

That's the song most critics accuse you of slipping into other genres with, ie. Thirtieth Floor Elevators-esque, not to mention the country-ness of "Time".
Yeah, well, I don't listen to country music. There is some country-ness in the song but most of it's filtered through listening to other bands. In a way, I think playing licks badly can be good sometimes; you make them your own somehow. I mean, I would rather listen to Pussy Galore than Muddy Waters.

It seems that in New York,

Coney Island has played a large role in the inspiration of music. It goes way back to "Coney Island Steeplechase" by the Velvet Underground. What's the fascination surrounding amusement parks?

There's a trend now of putting the amusement parks out of the city center so people have to drive to them; they're shunted out of the public focus. There's a guy I know though, Kim Rancourt, from When People Were Shorter and Lived by the Water, who runs a club out there on the pier called Side Shows by the Seashore. I played there last summer with Peter Kember from Spacemen 3.

Some pseudo-guitar space-rock thing?
It was really more of a goof-show. He does this thing where he tapes the keys of organs down and then gets the guitars to feedback. The songs are long, nineteen or twenty minutes, and, you know, it's pretty hard to do that and not come off like an idiot. But for him it's sort of a science, I guess. But when you see people sticking guitars in front of amplifiers and going "Whoos. Whoos." it's just odd.

His Spectrum stuff is a little more song oriented than that.
Yeah, it's a great record...same with the Spiritualized one.

I guess that's a rare example of a band breaking up and spawning good side-projects...
True, there's nothing to be sad about when that happens. Those two records are both good, but different. The Spectrum one is sort of a mind-trip thing, while the Spiritualized one is bigger sounding with lots of orchestration.

Another band that's similar to that, and also implicated within the whole Coney Island thing, is Mercury Rev...
They did the "Coney Island Cyclone" song, however none of them are from New York, really. No one in the States knows who they are,

except for maybe the music business people. I think they are making some really cool noise but I don't know how they are going to play live, considering their studio stuff has lots of samples and found materials.

Didn't their guitarist, Grasshopper, play on Lunapark?
Grasshopper played a handful of shows with us and on the record a bit. We always knew that he'd be going back though.

Your record also makes reference to Coney Island, with its "LunaPark" section inside.
A lot of amusement parks in the past had LunaPark divisions. The title also makes reference to the amusement park in Sydney which has a huge clown's mouth for an entrance. I used to go there as a kid.

I once read a quote describing it as representing the grotesque in architecture, especially when held against the splendor of the Opera House across the bay.
The Luna Park in Sydney is pretty rundown and under the steel of the harbor bridge. It burned down since I left, as did the one at Coney Island. There are a lot of parallels between the parks, there's a matching Coney Island section at Luna Park, Sydney. It was a common name so we choose it for the record. The next one's going to be called...um, Stanley. Ha.

It seems that your record and others, like the Mercury Rev albums, are giving the Eastern seaboard a distinct sound with elements of psychedelia and rhythm.
Another example, however not so geographically east, is the new Kendra Smith record...

I really liked that record too.

That's also another example of a band breaking up and doing good solo stuff.
Yeah, I agree, the Mazzy Star record is great. I figure bands are lucky if they break up it is sometimes best.



CONEY ISLAND ON THE MIND

By Nicholas Bragg



Fuck Hump, meet BUM: Victoria's next big thing.

**Kevin Lee, bassist;
Graham Watson, drummer;
Andrew Malloy, guitarist/semi-vocalist;
Rob Nessbitt, guitarist/vocalist**

Bum formed three years ago but have only been playing for two, as the first year was spent practicing. Their name is derived from rediscovering that longtime favorite, polite, childhood swear. "It was the joke that went too far." All of the members of Bum claim their musical roots to '80's hard-core bands. Kevin was in the Infamous Scientists while Graham was in Nautano Mud groups the Mix and the Vandals.

Why is Bum so damn special and worthy of room in this here "zine"? Simply because they play loud, wicked, pop-punk, slightly '60's tunes that are gaining popularity quickly. According to the band, they're special because they "try hard, they don't take themselves too seriously, and because they have that special sex vibe." Enough said?

Bum has released five 7" records, 3 since Graham joined the band 10 months

ago. Their debut 7", "A Promise is a Promise," was released by Lance Rock Records as was their third single, "Debbiespeak."

"Debbiespeak," which features Graham in the transition of drummer, a position he has since taken up permanently, has done exceptionally well, charting all over the Northwest. Their second 7" was a double for WayOut Records as part of the *Blobsies* series. This gem featured Scott Henderson (of Shredville fame) alongside Bum with Scott recording and playing on the single. Bum, more recently, has released 2 more 7"s that were both recorded at Egg Studios in Seattle and produced by Kurt Bloch. The "Up the Wall" and "Pool Hall Richard" 7" for Lucky Records is Bum's tribute to Keith Richards while *The Bum Go Crazy 7"*, for the Australian Au-Go-Go label, pays tribute to the Dictators with a cover of "Weekend"

and a new original, "Your Dis-ciple." Both of these singles are predicted to do even better than the "Debbiespeak" single.

As for touring, Bum has gone on "mini-swings" around Western Canada and the U.S., covering ground from Victoria and Vancouver, through Bellingham to Seattle and back with such folk as The Young Fresh Fellows, Posties, Huevos Rancheros, The Fastbacks, Girl Trouble, Gas Huffer, the Rev, Horton Heat, The Smugglers, and Eastern Canada's rock Gods, Sloan. Bum thought playing with Sloan, "excellent, swell guys and a great band," was a good publicity show. Once a month or so they play their hometown of Victoria, where "there are lots of good bands but not many people into them." Good bands like Pigment Vehicle, the Vinaigrettes, Show Biz Giants, and Fracas. Bum felt that the youth of Victoria were finally doing into the local scene at their last show in

Victoria when they played with The Smugglers, Huevos Rancheros and cab.

Bum's influences are "every great rock 'n' roll band ever, especially Triumph. We're just a great nothing pot of influences... hopefully [we can] get to the point where we can do this for a living and pay for rent, food, cat food, and stuff like that, and never have to work shitty jobs again, which we aren't doing now, anyways!"

You can be sure to see a lot more of Bum in the future, and that's a promise. Check out their show with The Evaporators and The Mr. T Experience sometime in April. And take a listen to their debut CD, *Wanna Rock Sensation* (Poplarna/Lance Rock), when it's released in late April.



BY SVEA SJOBERG

BEAR Grimshaw, Vancouver's own fave animator and short-film maker, is trying to clean up his image. Widely known for being one of the foremost pioneers of the "Sick and Twisted" cartoon genre, he says he's had enough of catering to the tastes of those who love to be disgusted. "I am not proud of them. I believe it or not, I have moral qualms about making those, but my financial backers prefer that I make them," he grumbles. "I can't even understand why people think they're funny."

Not funny? Well, they are gross. *Deep Sympathy*, the 'toon about the church and necrophilia, was hands down, the sickest thing ever made. But you had to chuckle at it, either in actual bad humor or out of malignant ignorance of what humor actually is. How could Mike have let himself make such shorts as *Deep Sympathy*? Or, rather, how did he come up with the idea for something so repulsive? I remember seeing a *Book of Lists* in

which Ann Landers or "Dear Abby" had their strangest letters. I remember reading how one woman would submerge herself in freezing water for twenty minutes and then make love to her husband. I thought that was gross and, from that, it generated into the story of *Deep Sympathy*.

With other popular cartoons such as *Quiet Please* and *Spring Pretty*, the 'toons from Barrelhouse Studios (B.S. Productions), it's easy to forget his first plunge into the world of cartoons. *Bear* was a pleasant little sketch about a jazz band who drive away the beatnik crowd of a beatnik bar, but manageto draw them back with the help of the "mysterious saxophone player." Assisted by Rod Filbrandt, of "Wormbar" fame, it was a cool and hip animated short.

Mike and Rod split over the usual differences: "I was



quite the starring artist back then, and I liked it. Rod, on the other hand, was a lot more practical. He actually wanted to get paid."

Mike Grimshaw has just made a new 124 second short called *Stage Flight*. It's about a jester, Cranky, who has a performance before his king, a disagreeable lord who enjoys executing people. Understandably, Cranky is terrified, so to bolster his spirits other people take the liberty of force-feeding and snorting massive quantities of drugs into him. When he finally hits the stage, well...

see if you can guess if the king likes the performance or not. It's not called *Quiet Please* for nothing.

The problem with *Stage Flight* is that, while definitely being dark comedy, it's not sick and twisted. It isn't like the past gore-fests, it's tasteful and funny, although very short. Hence, this was completely financed by Grimshaw himself, at a loss to find any financial backers. "I've just gone through the toughest fiscal year of my life. Canada is a dead end," claims Mike. Tired of being the star-

ring artist and a cult hero, something he's boisterously disgusted with, Mike says, "I've met some of the people at the screenings down south, and I can tell you, they're not the type of people I'd want to go and have a soda with." One can just imagine the type of people who are die-hard *Quiet Please* fans: people you wouldn't dare give BIC® ballpoint pens to because they'd be lethal weapons in their hands.

Integrity means a lot to Mr. Grimshaw, that's why he's ashamed of the sick and twisted genre. He's proud of his other work, such as a very short MTV station identification. "I entered a contest where MTV was looking for independent animators for a station I.D., where the big MTV logo would flash across the screen. I didn't win and I

was very disappointed, but a week later they called me up and asked if they could buy it. That was uplifting."

Grimshaw claims to have been inspired more by *Rocky* and *Bullwinkle* than anything made by Hanna-Barbera, which only caters to four year old toddlers and to the Hanna-Barbera creators themselves. He does not have a great passion for full-length animated feature films, they're just too long and it's hard to retain integrity in that field. But animation itself, while being an art form, is expensive, thus integrity is often sacrificed—\$3000 a second may be spent when creating even a simple cartoon. And making one without major financial support requires tenacity and a serious desire for quality animation.

It's not a glamorous world. And while everyone knows who Mike is, you can't pay the bills with hallowed words of fame. Does Grimshaw have any words for aspiring 'toon makers? "Don't do it. It's for starring artists." But art is art. And Mike Grimshaw is trying to make his cartoons into art again, art he can be proud of.

Ween

In the beginning (actually, it was 1984), Dean and Gene were only fourteen, and unto them appeared the demon-god BOOGNISH. And there was darkness upon the earth. And BOOGNISH spake unto them, and made known the Way, "Let there be Ween!" And there was Ween. And, behold, it was good, and the world was never the same.

Since that day, Dean and Gene Ween have recorded many hundreds of songs and released three albums on three different labels, each of them a twisted, unexpected, irresistible, often hilarious, often incomprehensible, mind-bending, time-stopping, mixed-up, chemically-enhanced collection of in-jokes, bizarre obsessions, and classic rock fantasies filtered through the minds of the two pot-soaked prophets with the aid of the cheapest of drum machines and four-track recording technology. Love it or hate it, the music of Ween is like nothing else.

Their latest LP, and also their major label debut with Elektra/Warner, *Pure Guava*, was recorded entirely in an apartment they shared in a farm house in Solebury, Pennsylvania, from which Dean and Gene have since been evicted. Touring in support of *Pure Guava*, Ween visited the CTR premises and *Discorder* took the opportunity to speak with them in our studio "environment."

Discorder: How is the tour going so far?
Dean Ween: Well, so far we've been cavity searched by the Canadian Customs guys and we haven't played a gay yet.

Why did they search you? Were you acting suspicious?
Gene Ween: She was just a bored woman. She was really bored. Dean: I'd probably do the same thing if I was a customs person.

What do you think you'd be doing if it wasn't for Ween?
Dean: On the flight out, I thought about it. I think I'd like to be an airline attendant... A flight attendant, that would be a great job; just walk the aisles. When the seatbelt sign goes on you can walk around anyway.

102 Dean: Yeah, I'm down with Jane Siberry.

Can you tell me something about yourselves that I would have never known unless you told me?
Dean: I have the biggest Thomas Dolby collection that you've ever seen. I have every Thomas Dolby twelve-inch and single from his first three records. Even the inde-

pendent label stuff before he was signed. I have so many alternate mixes of "She Blinded Me With Science" it would make you sick. You never could have known unless I had told you. And I'm not lying.

How about you, Gene?
Gene: I had a red-eared slider water turtle that lived longer than any other red-eared slider water turtle ever...about fifteen years. The average life span is about five to seven years.

Speaking of pets, I heard that you cat Mander ran away when you moved. Have you found a replacement?



Gene: I did. I got a cat.
Dean: What's its name?
Gene: Bosworth.

That's a good name. That's the kind of name that, if that cat dies, you can name the next one Bosworth II and it'll sound cool.

Gene: [pleased with the idea] Yeah, you're right. He's a cool cat.
Dean: I got a dog, Jim. Big Jim. [see track 4 on *Pure Guava*.]

Do you still record at home?
Gene: Yeah, mostly. Or we go to studios, sometimes as well. We did a bunch of stuff in the studio

and it's going to be on a 7-song CD-5.

How did you end up signing to Warner/Elektra?
Gene: My father's a big wig...barbed 'em.

On your albums you ask fans to bring you food when you come to town. On *Pure Guava* you specifically ask for hot meals and no more junk food. What are the best and worst things you've ever gotten?
Gene: The best food was a leg of lamb.

Leg of lamb????
Gene: Yeah, actually, we've had

Dean: It's a pork product.

I feel like I'm missing out.
Gene: Yeah, it's a Philadelphia thing. It's very Philadelphia.

Well, is there anything you want to say to the reading public?

Gene: Buy our records. Buy our records and make us rich. I wanna buy a new car.
Dean: [suddenly possessed?] We piss on your face big boys! We think you suck and I'll piss on you if I see you. I piss in your mouth.
Gene: [laughing] "I see, most Chill out. Shut your mouth. He's gonna give you the flu, too.

You've got the flu?
Dean: Totally. I'm sick. I'm gonna flip out. It's so contagious. I got it from, like, 80 people who had it.

Gene: [to mel] You've gone, man. [to Dean] If you got it from your girlfriend or something it'd be different, unfortunately, you got it from Pigface.... He was out there with Pigface so if he got the flu it's gonna be because of Pigface.

I wonder if that's a particularly evil strain, the Pigface strain?
Gene: I'm sure it is. Most evil of strains.

In the past you've referred to Ween as a gospel band spreading the gospel of the demon-god Booginush. In a way, this makes sense of the way people react to your music. It's like religion, people feel strongly about it. Either they're totally into it or they just completely can't understand it: love or hate, no middle ground.
Dean: That's the way it always is. That's the best way to be. I'd be pretty upset if it ever changed. There's never middle of the road people with us.

Gene: Yeah, people love us or they just absolutely think that there's nothing redeeming [about Ween] at all.
Dean: We get a lot of bad reviews.

And a lot of good ones.
Dean: Yeah, but never anything in between. That's the best way.

Any final words to *Discorder* readers?
Dean: [possessed again] I shit on your grave!!!



by shawn conner

Change of Heart: the last indie band in Canada? Probably not, but one of the longest and most creative. Since their inception eleven years ago, Change of Heart have released a string of ambitious, tender albums, including *Fifty Feet Up*, *Slowdown*, *Saxophone* and *1992* a excellent *Smile*. Their current line-up features Mike Armstrong on percussion, Bernard Malacca on keyboards and sampler, John Richardson on drums, and founding members Rob Taylor on bass and Ian Blorton on guitar and vocals.

***Discorder* talked with Ian Blorton. This is his story.**

***Discorder:* I guess for every band that has opened for you and gone on to be successful there must be...**
Ian: ...thousands that didn't.

So do you have a new album coming out...
No. We didn't have a drummer all of last year so it made it hard to rehearse and write. We write collectively. Our songs are about... well, being alive in Canada, more or less, touring, and environmental things from a firsthand perspective, being inspired by certain things we see.

What are the influences on your songwriting?
For Rob [singer] [lyricist] I think it's books. Of course newspapers are a wonderful source of disinformation. In terms of bands, Shadow Men On a Slowday Planet with that punk sci-fi feel. 'Be to everyone and everyone will have a good time.' I really like Neil Young, though I don't think everyone in the band does. Anyone can play guitar like Neil Young, there's this attitude of "It's okay to make mistakes." We listen to everything a lot of rap and mid '80's SST stuff like the Minutemen and Meat Puppets. People used to say we sounded like the Meat Puppets all the time. I saw them on their last tour and I was surprised, it was the fourth time I'd seen them and they were the best I'd ever seen.

Change of Heart seems to have fallen through the cracks—not wacky enough for college radio, too quirky for the mainstream.

I think sometimes we fall through the cracks but college radio has been totally supportive. We were #1 for the entire year on CIUT, the Ryerson station. Without college radio I don't know what we'd be doing. As for the mainstream, well, bigger bands have and they filed us and I think that's helped a bit. We're still very much an independent band.

Are there any weird places Change of Heart are popular, like some pocket of outback Alberta or something?
No, we've only played America four times. We do really well in Georgia, Ontario, a decent good towns with some good bands: King Cobbie Steele, Tank Top. They have a lot of all-age shows there. There's a comic company there too, called Tragedy Strikes, and a guy

who does this comic called Sn. We're thinking of asking him to do something for a t-shirt or cover.

You're a comic fan?
Oh, yeah, I don't really collect them. Cash [and I] don't really collect them. Cash [and I] don't really collect them. Cash [and I] don't really collect them.

Sure. So what do you think of all those bands going on in Toronto comic shops?
Yeah, they grabbed some copies of *Yummy Fur*. I don't agree with censorship at all. It's up to the individual to be intelligent enough to make their own decisions, even if that means giving neo-Nazis freedom of speech.

Banning them just makes them more interesting to kids.

Right. Just listen to them, you'll see how stupid they sound. The Body Count record was a terrible record in my opinion, the controversy just helped sell it more; people were buying bad music.

Any favorite Canadian bands at the moment?
Eric's Trip out of Montreal. Supercondor. I've only heard one Kerevas song, I thought it was pretty cool. The Lawn. Sloan.

Change of Heart sounds very Canadian to me. Is a good way.
Really? I'd be proud of that.

Smile was very ambitious. Did the CD format cause you to reassess the way you record or what you wanted to do?
Actually, it was meant to be a double album with four sides but it never even made it to vinyl.

Is *Smile* a concept album?
If you want to call it that, that's a very overblown term. We formulated ideas about the world that were similar. The title came from Brian Wilson's "Smile," that was never released.

There's a monologue during "There You've Gone" that sounds like it might be from *One Flew Over the Cuckoo's Nest*.

A guy in Portland put out these compilations of found stuff, and one of them had this guy who has been confined to a mental institute. It was a note he sent to someone on cassette.

Spawning of Brian Wilson, what about the proliferation of joke bands coming out of Toronto? Not to mention any names.

Barnabed Lachy? Mossy Frovess? Totally and completely harmless. It's a Canadian tradition going back to McLean & McLean and Bowser and Bice. The thing is everyone in those bands is a really great musician. It's not my cup of tea. And the Barnabed Lachy helped independent music a lot, now you can go into record stores and find indie stuff. And that's because the Barnabed Lachy sold 90,000 copies of their tape. Even the Stampede never sold 90,000 copies.

BY CLAY LOUDERMILK

Ween



CiTR
101.9 FM



Presents a Celebration of
Hip Hop & Street Culture



DJ'S/MC'S/DANCER'S/
GROUP'S/SPRAYCAN
ARTISTS



THURSDAY, APRIL 22
SPRAYCAN ART
SLIDE SHOW & LECTURE
Jim Pivoff (Los Angeles),
internationally known
photographer and co-author of
Spraycan Art, will present a special
90 minute slide show on spraycan
art around the world.
VANCOUVER ART GALLERY,
7:30 P.M.
\$5 ADMISSION

FRIDAY, APRIL 23
SPRAYCAN COMPETITION
NOON - 5:00 P.M.
LOCATION T.B.A.
DJ, MC & DANCER
COMPETITIONS
SUB BALLROOM, 6:00 P.M.
\$5 ADMISSION

SATURDAY, APRIL 24
SPRAYCAN COMPETITION
NOON - 5:00 P.M.
LOCATION T.B.A.
GROUPS COMPETITION
SUB BALLROOM, 6:00 P.M.
\$5 ADMISSION

ALL EVENTS
ALL AGES



FOR MORE INFO
TURN TO PAGE 4
Peace now 4 the future

THE PNE IS YOU'N'ME

IT'S A FAIR EXCHANGE.

PNE JOB FAIR '93

The PNE, in conjunction with Employment & Immigration Canada, is holding a two-day Job Fair for those interested in working at the Fair between Saturday, August 21st and Monday, September 6th. Our opportunities call for individuals who like dealing with people and putting their skills to the test in an environment where working hard and having fun go hand in hand. Positions are available at:

- ticket sellers
- security patrol
- host/hostesses
- waiters/waitresses
- ground maintenance
- bartending
- clerical
- chefs/cooks
- drivers
- and many, many more...

OVER 1,500 JOBS AVAILABLE!

By working the 17-day Fair, you can earn from \$7.52 to \$10.56/hour. Each day during the PNE, a FAIRTIME employee will be chosen "Host of the Day". Winners receive a letter of commendation, plus a wide variety of prizes. Last year's two SUPERHOSTS of the Fair each won a trip for two courtesy of Air BC, plus two nights accommodation. So join us at the...

PNE JOB FAIR
Friday, May 14, 10:00 am to 7:00 pm
Saturday, May 15, 9:00 am to 4:00 pm

Your employee record will be kept for future employer job referral evaluation and you'll also be given priority for year-round part-time PNE job opportunities as the become available.

The PNE is an equal opportunity employer
Pacific National Exhibition

AT ZULU, TRACK, AND SCRATCH OR BY MAIL FROM INTERNATIONAL

good news praise him hallelujah good news praise him hallelujah GOOD NEWS!!

FREE SNOT OF JESUS

BOOGERS OF OUR LORD & MESSIAH

SCIENTIFIC FACT!

JESUS

"CHRIST"

SCIENCE PROVEN!

SEND FIVE DOLLAR LOVE GIFT TO
INTERNATIONAL SECULAR ATIVISM

IN CANADA: P.O. BOX 1776 STN."A" VANCOUVER, B.C. V6C-2P7
IN U.S.A.: P.O. BOX 69243, PORTLAND, OREGON, 97201



"1991

SCIENTIFIC FACT! SCIEN-TERRIFIC FACT! SCIENCE PROVEN!

FOR FREE STICKERS OF THIS AD SEND A S.A.S.E.

T-SHIRTS OF THIS AD CAN BE PURCHASED

SECULAR ATIVISM...EVOLUTION IS TRUE!

DISCORDER

LOCAL MUSIC DIRECTORY '93

YOU ARE A (check one, please): ☐ BAND/MUSICIAN ☐ PROMOTER ☐ RECORD LABEL/DISTRIBUTOR ☐ LIVE MUSIC VENUE ☐ MANAGER/AGENT ☐ STUDIO
OTHER (please elaborate): _____
NAME: _____
DESCRIPTION (15 words or less): _____

CONTACT(S): _____
ADDRESS(ES): _____
PHONE: _____ FAX: _____

PLEASE FILL OUT THIS FORM LEGIBLY AND MAIL/FAX IT TO US BEFORE JUNE 15, 1993
mail: #233-6138 SUB Boulevard, Vancouver, BC CANADA V6T 1Z1 fax: (604)822-9364

the cruel elephant

concert productions present:



welcome to another great month from your pals at GOOD BOY PRODUCTIONS bringing you the finest entertainment this side of New York (sort of)...so let's start with the less serious, namely **every TUESDAY** the **cruel elephant** presents its **FAMOUS 70'S DISCO NIGHT at THE FABULOUS COMMODORE BALLROOM** (for that 'studio 54' kinda feeling) with two 24-foot screens showing the 70's as only 70's mass media could... amazing light shows and occasional very special early live performances such as: **april 13: THREE DAY STUBBLE** and **april 20: THE MR. T EXPERIENCE** (shows at 9:30 sharp)... **PLUS!! april 6 is ABBA night and april 27 is THE JACKSONS night!** With a traditionally cheap cover, way cheap drink specials and surprises galore, this is **PURE DISCO**, original hits by the original stars, on the original vinyl - analog rules the disc nightmare! This is a full-on throwback like no other before, special attention will be paid to those in full regalia (if you know what I mean)... **do not be fooled by lame copies!** this is the **ORIGINAL!!** Boogie on... **sat march 27 'agg'** recording artists from Vancouver **JACK FEELS FINE w/ BIG TALL GARDEN** at the **STATION STREET ARTS CENTRE** (930 Station St., behind the Old American Hotel on Main); doors at 10:30 pm, show at 11:00 pm. This is a show I don't think anybody should miss: **Sun april 1 SUPERCHUNK** with "matador" recording artists from New York **UNSAFE w/ BLAISE PASCAL** at the **TOWN PUMP**, Gastown. Speaking about not missing one of the greatest couplings of bands since that helmet/ministry show, in honour of the summit meeting: **sat april 3 "mini"/Zulu** recording artists from Vancouver **TANKHO6 w/ "the best instrumental band in canada"** from Calgary, "ellus" recording artists **HUEVO RANCHEROS w/ MEET DAISY** at the **STATION STREET ARTS CENTRE** (930 Station St.) doors at 10:30 pm, show at 11:00 pm. now since we here at the **cruel elephant** we don't have to put on show five days per week any more we get to deliver unsurpassed quality the likes that we have never seen in this city. Case in point: **fri april 9 portland's ATOMIC 61 w/ SEED** at the **STATION STREET ARTS CENTRE** (930 Station St.) doors at 10:30 pm, show at 11:00 pm. Now this show is, well, read on and feel the goodness welling up inside of you: **sat april 10 CHROME DOG w/ DSK w/ "dischor"** recording artists play songs from their new album "acid to acid" to suit **SEVERN** at the **STATION STREET ARTS CENTRE** (930 Station St.) doors at 10:30 pm, show at 11:00 pm. And let us all not forget the long-standing **cruel elephant** tradition of ALL AGES shows: **sat april 17** the world's greatest pop-punk band, from victoria "poploma" "dance rock" recording artists **BUM w/** an all-gilt group **PLAYHOUSE w/** the noiric metal of **THORSEN w/ SHAFED** at the **NAPPY DUGOUT 1248** Seymour (across from the Luvafair), alley entrance, doors 7:30 show at 8 pm. And now for something completely different: **tues april 27 NAPALM DEATH w/ BRUTAL TRUTH w/ THE MAD... ALL AGES!!** at the **66 ST. MUSIC HALL** Just when you thought all hell broke loose, it did, or will, at: **fri april 30** a double headline show featuring "boner" and "scratch" recording monoliths **KNOW CONDUCTOR** with the pop-punk rock stylings of "poploma" recording artists **THE SMUGGLERS...** put that in your pipe and smoke it, little man! As a closing statement I'm duty to inform the Vancouver concert-going public that in order to avoid cheap imitations and the resulting disappointment, remember remember remember remember: IF IT DOESN'T SAY "GOOD BOY" IT'S NOT "the cruel elephant" and we love you, always have.

Good Boy Productions
#4-302 West Second Avenue,
Vancouver, BC V5Y 1C8
Phone 254-3344 • Fax 254-7239

A: Is "haku-jin" the *only* word for punk rock?

DISORDER QUESTIONS FOR COCOPAT

- Who is in the band and what are your ages?
(1) KRYVYI (18) TARAS (15)
(2) SYRENYI (16) MAZURCHUK (15)
- Who is the Prime Minister of Japan?
MURAYAMA
- Who is the Prime Minister of Canada?
JOHN D. DONOVAN
- Where is PHIL RUSS?
WILLOW
- What the hell is a COCOBUT?
WETLY SHIRT
- What's the difference between COQ-AU-VIN and COCOBUT?
COQ AU VIN
- What's the difference between KOKO B. WARE and COCOBUT?
KOKO B. WARE SERVES COCOBUT MADE
BUTTER THROU' RICE, ONLY COCOBUT
- What's the difference between COQUITLAM and COCOBUT?
COQUITAM

COCOBAT Medh.
BOBO's Head BUTT.
CALL COCO BUTT.



U
G
O
B

SHI MEN
PERU
SUGU
MATSUHASHI
TAKE SHIT

Vo
G
Dr
B

Can you get COCOPOPPS cereal in Japan?

can't ^{but you can get it in USA}

can't get

can you get CAP'N CRUNCH cereal in Japan?

yes ^{in Japan it's called CRUNCH}

can you get PEANUT BUTTER CAP'N CRUNCH in Japan?

can't! ^{but you can get it in USA} ^{it's called CRUNCH} ^{it's called CRUNCH}

Are there any good Japanese cereals?

KEENOKEE COOKIES! ^{it's the best}

How did you eat PASTARZO to get the album cover?

was found, I ate it in Japan ^{in USA}

What's the greatest punk band to come from Japan?

THE CRAMPS! ^{they are from USA}

What's the greatest punk band to come from Canada? When Japanese punks speak of Canadian bands... is there anyone that comes to mind?

DOA ^{they are from Canada}

What's the greatest punk band to come from the USA? What's the greatest punk band to come from the USA?

I want to see a live show ^{in USA} ^{that's what I want}

What do you know about Vancouver?

central city ^{in Canada}

What's the greatest snack food to come from Japan?

SMALL GARLIC POTATO CHIPS. Picky. MILDLY SWEET. JAPANESE COOKIES etc.

What happened to MCK Company?

I think music is over.

Are there any equivalents of The Cochrane in Japan?

YES! THE PINK PONY ^{in Japan}

What does your mother listen to? Is there a Japanese equivalent of Julio Iglesias?

GEORGE YAMAMOTO! ^{I really} ^{love his music}

What is the prime lending rate in Japan?

10% ^{but the funny forces}

4. Would you recommend any good Japanese stocks for our readers who may be interested in doing some investing?

SONY, TDK. NINTENDO!! & it's best.

* How much does it cost an independent band like you guys to put out a full length company disc? Do you consider yourself to quite fortunate in that you guys don't have to put out two CDs in just a few years?

about \$2000 for recording + \$4000. I didn't know how much more money this would cost. maybe this would pay for recording for 2 albums.

* Have you heard of a Canadian band that lives in Osaka...NIMROD?

not 3 guys?

* What do you think of the following bands:

[illegible]

PS thank you "BIG" interview.

CRABBIT will play AMERICAN BIRD.

♥ 1/2.23 THE SICK OF IT ALL } 2/2 THE ROCKET FROM THE CRYPT } 3/4.6 THE ICE-7 BODY COUNT } 3/4 NEW DRI



Thank you
very
very
much!!

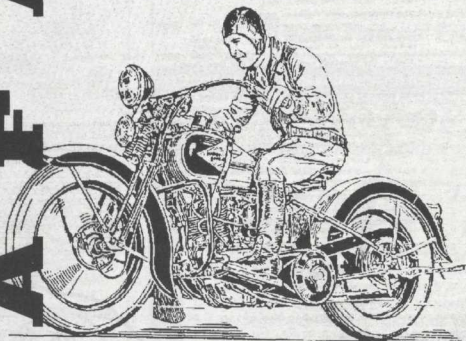
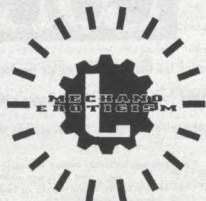
Only
poor poor
English.

COCOBAT
c/o Takeshi Sakami
3-19-19 Sengoku
Bunkyo-ku, Tokyo
Japan

COCOBAT
c/o Takeshi Sakamoto
3-19-19 Sengoku
Bunkyo-ku, Tokyo 112
Japan

R
I
A
F
A
V
U
L

CABARET

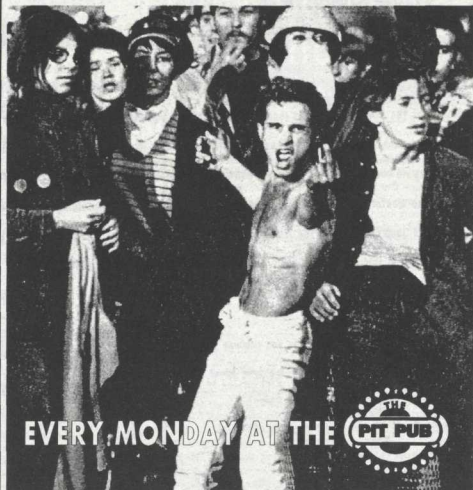


MONDAY TO SATURDAY
9PM 2AM
SUNDAY
9PM 12AM

DRINK SPECIALS
MONDAY
WEDNESDAY
THURSDAY
SUNDAY

1275
SEYMOUR
685 3288

ATTITUDE



EVERY MONDAY AT THE



NON-STOP ALTERNATIVE HORMONES...
MUSIC BY CITR...LIKE YOU CARE

S.U.B. SONIC

Thursdays

LIVE

at the

PIT



BANDS START @ 9:30

**LIVE BANDS EVERY
THURSDAY NIGHT!**

ADMISSION IS FREE!!

APRIL 1

THE ROAD
THE STOATERS

APRIL 8

HAPPYMAN

APRIL 15

STAN MARSHALL'S LAW

APRIL 22

MOIST

APRIL 29

JUICE MONKEYS

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511

It's been a long time. Youth Brigade stopped playing way back in 1985, eight years ago. Shawn Stern, Mark and Shawn continued along afterwards without Adam as The Brigade, but that just wasn't the same. Things changed for certain, but for most people The Brigade was never really a suitable replacement.

Well, our prayers have been answered! Youth Brigade are back together with a furious new release entitled *Come Again*, on their own label. It's been close to ten years since they released *Sound and Fury* but you'd never know: sounding like the Youth Brigade of yesterday but fresh and new. It's a wild, tuneful, catchy sound they have had missing. It's hope it says that way.

Discorder: Youth Brigade's guitarist/vocalist, Shawn Stern, over the telephone via the B.Y.O. offices in L.A. Here's what we talked about. Read on!

Discorder: Youth Brigade are back together. This is something that I definitely find exciting, but I'm sure there are people wondering just why you've gotten yourselves back together.

Shawn Stern: I have another band called That's It! and my brothers have also got a band together, they've been together for about the last three years, called Royal Crown Revue. We both went on tour for the first time a little over a year ago, in the fall of 1991, and we were over in Europe at the same time. My brothers were travelling around and a lot of people that they were meeting, old friends that they were bumping into, were asking about Youth Brigade. They went into a couple of places like discos and heard Youth Brigade being played. They were impressed about it. It took them about a week to find out that they were bumping into it.

The fact is that the band never really broke up. Adam just decided to go to college when we returned from the tour of Europe in '84. We all met on this tour in '91 when we were playing in Hamburg; they were playing in one club and I was playing in another and we met afterwards in a bar. They were kind of drunk and we started talking about doing a reunion. I said I'd be interested in getting back together but I wasn't interested in just doing a reunion tour or concert, or whatever. I said "if you want to get back together, please, even if we can write some new songs, see how it comes out, if like it and we're happy with it, then we'll see what happens." So we did.

We got back from that tour in January of '92, started rehearsing and played a few shows in April and May. Actually, it

was during the week of the L.A. riots. We had a bunch of shows scheduled, strangely enough as "The Coming Back of Youth Brigade" and the police were doing what they normally do here. So, we did some shows, then went into the studio in July, did some more shows on the west coast in September, and did another country tour of Europe.

by Eric Flex Your Head

the matter is that I don't believe music is entertainment, it goes way beyond that. Art, in general, is something that tries to inspire people. I've got things to say and people seem to be interested in hearing about it, that's great. I'm able to make a living off of it and that's a wonderful thing. I don't have to go off and do some job, working for someone else and doing something that I don't believe in.

That answered my next question. I was going to ask you how long you see yourselves doing this and what is going to happen with That's It! and Royal Crown Revue?

We all think that there is no reason why we can't do two bands. You can only go so far out and tour with one band for so long in a year, and with the time that we have off we can go and work on our other bands. It's kind of interesting now that punk rock, with Nirvana going number one and all the other bands getting signed up by majors, is finally getting the attention that I think it deserved ten years ago. People still seem to love the music we were making then and they seem to like what we're making right now, so we figured "why not?" We were one of the first bands to ever do it, why shouldn't we take advantage of the popularity of it now?

I believe that it's all worth it if you can have an influence on at least one more person. Do you think that the impact of a lot of the important messages are being lost with the

incredible mass popularity of the music?

That's an old argument...

Do you still see that things are being lost, or possibly distorted, through this?

People are going to react. The fact of the matter is that I don't believe music is entertainment, it goes way beyond that. Art, in general, is something that tries to inspire people. I've got things to say and people seem to be interested in hearing about it, that's great. I'm able to make a living off of it and that's a wonderful thing. I don't have to go off and do some job, working for someone else and doing something that I don't believe in.

As far as the popularity thing doesn't have these been arguments going for years about this, and I think if someone's got

good." Even though their music is still the same, even though what they are saying is the same, what this person is really saying to me is that "It's not the music or the band that I like, it's the fact that I'm the only one liking this band. And it's cool to be liking this band because I'm one

think, it made me research, it made me go out and think for myself." That's the whole idea of it, so we're accomplishing something. If we are able to do that then I think it's worthwhile. I think you have to look at what people's motivations are, it's really a personal thing when it comes down to it.

Do you notice major differences now when you're playing and ten years ago when Youth Brigade were playing? What are some of the differences you are seeing?

Well...it's really like comparing apples and oranges. The scene in those days was young and new and had never really been done before in this sense. I was also young and just part of something that was happening. We weren't sitting there thinking "Wow! This is really big!" We were just doing it. It's easier to look back at it with hindsight now. The difference I notice now is that there isn't as much of a community as there was then. There are younger bands coming up but the money factor didn't really enter into it as much as it does now. That's no band's fault as much as it is the major record company's - by signing on these bands and making them popular.

There was a certain excitement to the scene ten or twelve years ago. One thing I really enjoyed about it was that you really felt this comradeship and community among the people that were involved because you had to search this music out. It wasn't like you could just turn on MTV and see these bands, or flick on the radio and hear this music; college radio had been going on that long and public radio was something that you just sort of found out about. It was very underground. To get these records you had to search for them because they didn't carry them. It was all independent stuff, little labels that no one had ever heard of and little fanzines. No major maga-

zines were really covering the stuff.

How do you respond to the people who are against the old bands reforming: Youth Brigade, SNFU, Articles of Faith..?

No one has said anything to me, most people have been really positive about it. Fear got together and I, personally, don't think they were ever really part of the scene here in L.A. They were definitely a band that got together for all the wrong reasons.

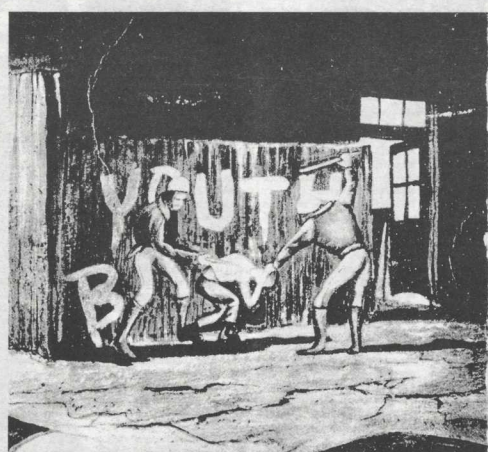
There was the attitude early on in punk rock, when I was in high school in the late '70's, that "anyone can do this." That was the whole do-it-yourself attitude that developed out of the original attitude of anyone being able to get on stage and "knock down all the stars." Fear got into it for those reasons but were never part of the community as far as I'm concerned. They didn't hang out, they had a real elitist attitude. A year ago they did a big show with the Toy Dolls that was packed. That was definitely a reunion situation where people were getting together to try and make some money. That seemed to be the only motivation. They didn't really have much to say from the beginning and they didn't get back together to be a band and make a record.

You refer to are bands that worked really hard for many years, had things to say, paid their dues, toured and got frustrated by the lack of attention they were getting. They fell apart for different reasons but, generally, because of the lack of being able to make a living off of it. Now, when the music seems to be popular again, and they are some of the bands that originated this sound or were some of the best bands to do it, and there seems to be people interested in hearing it they get back together. I think it's a personal thing for each band. My perspective is if people want to hear it, and they are interested in the music, then why not? No one has come up to me and said "you shouldn't have gotten back together, you should let dead dogs lie," or anything. One or two people said they were pretty unsure of it, but after they saw us they said it was great.

We're not trying to elicit a bunch of nostalgia because that's just not going to work. We have to appeal to new kids and new fans. There are old fans still out there too, but a lot of them have grown up, got families, got jobs, and don't go to shows anymore. We've got to prove ourselves every day, we can't just go out there and live off of our past reputation. It won't last long if we try to do that.

Youth Brigade are:
Shawn Stern - guitar, lead vocals
Adam Stern - bass, vocals
Mark Stern - drums, vocals

Contact: Youth Brigade @:
Post Office Box 67A64
Los Angeles, CA
90067 U.S.A.



something to say they want as many people to hear about it as possible. If you can do that and maintain the ideals that you are trying to do this by...more power to you. My philosophy is, like you said, if I can inspire one person to do something with their life then I think I've accomplished something. It blows me away when people say "I liked this band until they got popular, and now they are no

get into punk rock for the wrong reasons. There would be a lot of jocks who would shake their heads and get into it because they loved to get in fights or be aggressive. The fact is that for whatever reason someone gets into the music or the ideas. A lot of people have said this "I got into it for the wrong reasons but then I listened to the music and the ideas and it really had an effect on me. It made me

turn on MTV and see these bands, or flick on the radio and hear this music; college radio had been going on that long and public radio was something that you just sort of found out about. It was very underground. To get these records you had to search for them because they didn't carry them. It was all independent stuff, little labels that no one had ever heard of and little fanzines. No major maga-

Regrettably, all of you who tried to read the Negativland listing with Mark Hovet last month, "Just Say No, Duh! P.L.," ran into another deciphering problem. That problem was the double-bolding of certain text and, therefore, the inclusion of another—ah, *obscure*—word: *italics*. In a vain attempt to gain self-respect and to also avoid a few flares in the Negativland camp, at a time when not a pen in print goes, we'll take up from where we started up last month. *Disorder* extends its apologies for any confusion or anxiety they have caused and we now return you to normal journalism—hopefully.

You haven't heard anything from the U2 camp since the magazine came out, and we're just not that much into it.

We have, kind of indirectly. Someone we know, who is a manager, has written in a letter and got some answers, sort of. It seems that they're still concerned with the public perceiving them as being bad guys in the situation. And that if we have any creative clasp of how they could help, that doesn't involve them losing us money (that they might be interested in). We don't understand that. I believe I read they grossed \$96,000,000, or so, on their tour, so I thought asking them to lend us \$20,000 of kind of like asking someone for a quarter for the parking meter. It's no big deal at that level. Who knows? I'm sure there are certain reasons for them not doing it, reasons I don't understand, but I'm not a corporate strategist.

One thing that we're not going to do is get Island Records to, at least on paper, give us our record back and win what we might call a public victory. We won't get it back to release legally, because Casey Kasem is still hovering as a threat, but at least we'll have finally turned the tables and beat them. Island is saying that they're open to the idea but, cops, cops, can't do it because Casey's threatening to sue. I think it's just a convenient cop-out. They're saying they won't give it back to us all and they've got a great excuse. The reason Casey never said anything all along was because he knew Island was doing a very successful job of stomping the record to smithereens. This gave him the luxury of being able to publicly take a sort of liberal nice guy point of view when, in fact, he had nothing to worry about, cause the record was wiped out.

The biggest development of all was that we put out this magazine and Greg Gim was extremely unhappy. In fact, he has now filed a suit against Negativland for copyright infringement, amazingly enough. I don't know if the story escapes him or not, but he's violated the same copyright law without by putting out the U2 single, and now he happily runs around to use the copyright law against us again on selling the magazine. So he's suing us, for copyright infringement, for reprinting his press releases and for reprinting a credit report on how much SST is a really report. Since they were continually accusing us of being rich and making them out to be poor, I decided to find out that that was really true. Well, I know I'm poor. I know we all live below the poverty level in Negativland, but it turns out that Greg is grossing literally millions in a year. I've got nothing against him doing that but it was kind of amazing that he was trying to paint this in public, in this way.

So he's turning around and suing you for...
He's suing us and demanding a trial by

jury trial the way it was originally enough, he was willing to do anything to fight the Island lawsuit, he wasn't willing to investigate the options of other ways it could have been fought. But he is willing to spend \$150,000 to take us to court. We think that the suit against us is an silly and weakly written that it's guided principally by anger...

Petty revenge? And he just assumes that we're going to take that on. I think Greg knows that since we don't have any money or resources that we would just have to roll over.

A friend of mine who is in a similar situation and it's getting ridiculous but if you don't involve yourself in the process you get screwed. But I don't need to tell you that. We learned early on with the original lawsuit that we should be intimately involved. We should have followed our instincts at the time to pursue other avenues to deal with Island, but we were convinced by SST that there was no other way to go. And since SST had the most up-front liabilities it seemed far enough to let them handle it.

Anyway, once you're sued by somebody you can't just ignore it. A lot of people have said, "Well, Mark, why don't you just forget about it or throw it in the trash, it's just a piece of paper?" That was my feeling too, but I found out that when you're sued you're sucked into this system. The lawyers sucked you in them with the dirt and the lint and you can't get out. You have to respond to the rules of the system. If you don't, the other side will win and get what is called a "default judgment." Then they would get everything they're demanding, and SST is demanding \$90,000 of us and our next two records.

Basically SST is just paying us one of the guy's that run any of our records, they're withholding all of that, and they have also succeeded in stopping us from selling our magazine. The magazine was doing quite well. We were on our way to gaining the position of being able to run off our own label again and putting out our own label again. Luckily, we were able to sell out the first pressing and pay off the people who we borrowed money from, with our own money.

What's happening now is that we're actually found free legal help. It's not completely free but in the legal world it's pretty cheap. We pay phone bills, fax postage and Xerox charges—the lawyer's time is free. We have the assistance of a pretty large law firm, \$400 a hour lawyers fee, and as the lawyers go, they seem very helpful in getting our case on as quickly as they respond to SST. But the idea that we've been drawn into this, having to use the same lawyers and the same system, we find generally depressing. The American legal system is clearly set up to be used effectively by people who are rich and powerful. If you're not rich, you don't have any power and you can't be used very effectively as a form of censorship, which is exactly what has happened to us. While SST has done it in no more or no less than censorship. The copyright issues and the stuff (in the case) are basically, as Greg Hovet would say, a "smokescreen." Really, he just wants us to shut the fuck up.

We put out the book, on one hand, trying to publicize some of the dirty, ugly side of this lovely business called music,

and I think that we just have this fascination for exposing things that aren't supposed to be exposed, and that's always fun. But we were also trying to argue some highlighting things like the copyright law with trying to tell what's wrong with corporate censorship and what's wrong with telling people who are creative what they can or can't do. For one thing, we can't do that for one reason, essentially we were under attack for not being very creative enough. We're being talking records using bits and pieces of sounds from our media environment for about twelve years. The book was kind of a form of self-defense, to tell the public that instead of a legal, managerial or corporate standpoint.

It seems that the music industry needs to be changed. It seems that it is being run by a lot of washed-up artists, dinosaurs and people who have no business being in music. People all over are facing a lot of problems with trying to get their shit out of the public. They have to go through this money business and it usually screws up a lot of things, a lot of good songs are getting using. Hopefully, as younger people are getting into music, their music will change a lot and a little bit. Now, because of the huge success of social alternative music, you've got major labels will over the independent music looking for the next beat they can cash in on. The major labels were virtually ignored the majors: they totally ignored college radio and could care less about what was going on with college radio. Now, every major label is a college radio rep. And if you look at most college radio lists the majors have succeeded in the market.

Most American stations seem to be in the palm of the majors now, which was not the case in the early eighties when SST, Homestead, and others were starting. I think that Canadian radio is avoiding the majors as a rule.

I'm sure Canada is not as important a territory to major corporate labels. They may not push as hard. There could be more psychological resistance because we're American and you're Canadian and there might be an innate resistance to any giant American company pushing its product down your throat.

That's true. The fact that bands get stopped by large American companies just for being artists doesn't help our opinion of them, at least of the power base in the States.

I've been looking at labels in America. You look at the amalgam of music labels that's sold to different genres, contemporary music or anything, totally different accounts for 25, 32% of the sales of country & western. That's music effectively by people who are rich and keep things in perspective. Maybe there will be a new bunch of people who are deciding to remain independent and who won't use the independent system as a way to jump up to the majors.

Labels like Alternative Tentacles seem to be keeping honest, and their artists seem to be encouraging that independent system. They do make money, I imagine, otherwise they wouldn't be able to keep doing what they're doing. Oh, sure! If I was to sit down with you

and show you the figures in the cost of making a record, and what we're going to be making by selling the records ourselves—and I wouldn't have the problem ever doing it if you wanted to know—we're going to be making pretty good money. Eventually, I do you have to try and do as good as you possibly can and be as big as you can, or can you just decide to say how much money is enough?

Apparently, Gimm needs more and more. I mean, Gimm started off with Black Flag and it's kind of amazing that he's turned into the mogul that he is, considering what the label he had behind that got him the record label were.

Yeah, and if those things concern you, which they do, I think it's a story to pay attention to because as you get older, especially when you get into your thirties or forties, you find that you just don't know how hard things can get in terms of surviving. It can be a lot easier to have some kind of extra-high kind of adrenaline to think that this is what you want to do. And as you get older it gets harder and harder to stick to that, or in our case keep making records that are interesting and having some kind of creative edge to them. I think that's really important and it's really attractive to pay attention to because it can happen to anybody, you turn into everything that they're afraid.

I've heard a lot of rumors about you.

Through most of the last year, that had problems with SST.

Oh, no, Greg's using the Most Puppets in a ridiculous lawsuit and he owes Sonic Youth huge amounts of royalties. They're in the process of negotiating something, some kind of out of court settlement, but there's a very large amount of unpaid royalties to quite a few bands. And there are other bands that sort of inexplicably get paid their royalties on time, just fine. It's really interesting. I don't think it's cut and dry and it's had to be decided to rip off. I think there's this really strange psychology to the whole thing of who does and doesn't pay and why.

It's a very strange because you're about some bands not getting a cent for a long time, and other bands seem to be having a continued relationship with SST. There are some bands that are still recording with SST and are actively doing other well, but a lot of bands have left, and most have left in a huff.

I had a look at a catalogue of who's on that label, 98% of everybody who's on there is on the label. I think a small number of bands have left for a few reasons but I don't think they all left because they got better deals or just didn't care any more. The law of averages is against that. The whole thing is that they're not getting paid, they haven't been on the long enough to run into the difficulties.

So what other support have you got besides the free legal help?
A couple of really good guys have happened since we put out the newsletter.

Later. Sooner or later a press release is going to come out of SST. I don't know about what but something is going to come out attacking us in public. After the way the whole story has evolved, and the way Negativland has played it out in public all along. I don't know how he thought he could use an expert and not to fight him except in public. That's all we could possibly do. It seems that part of the reason he's suing us is to shut us up, but by suing us it's the exact opposite effect.

Well, yeah, you fight back more when you're on the ropes. If you did finally shut them they'd forget about it. If he keeps poking at you, your going to be poking back the only way you can.

Well, we've found the legal help, as I was saying before, when you get drawn into the legal system you have to respond. We're responding with a counterclaim. It's going from mock throwing, to rock throwing and brick throwing, pretty soon we'll be Molotov cocktail throwing. The reason we responded with a counterclaim is because the lawyer said, "Look, you want to try and get SST off your back, you can't just deny their allegations, you have to defend yourself with a good offense." He was telling us, among other things, to sue SST for libel, for the "lying motherfucker" letter that Greg put out. We decided against that. Good God, we don't want to be seen in public as telling someone they can't say something! I mean, I may not like that but Greg put out that letter, he's going to be in the shit.

Greg put out that letter, he's going to be in the shit.

It seems that a lot of the motivation

my interpretation of a free society if you want to put out a letter calling me a lying motherfucker, well, go right ahead!

If you did fight that as hard you'd be in the same ring as he and Kassem are, which doesn't help you. Remember I was telling you how his lawyer had not advised us of the conflict of interest? That's something where legally, in terms of the way the law works and the code of ethics of being a lawyer, this guy screwed up in a very big way. That's one way we can counterclaim. There's other things we can do that have nothing to do with the case, for instance, one really strange term in our contract says that this contract is, in writing, constitutes the entire contract and that any oral agreements made don't count. So, here's Greg attacking us and suing us, in part, for something that he said in an oral agreement that would protect him.

However, the contract said he was supposed to pay us a royalty rate before we hit. I think, 12% of the price of every record we sell. What he's doing is, in fact, is when he sends you a royalty statement it gives you many things we're not supposed to have, cassette, and CD lumped together, period. And he pays a royalty based on an \$8.98 list price as accounting for what we sold on CD. We sell mostly CDs, probably mostly on cassette, and as far as I know SST does this to all the bands on the label. It's pretty damn awful, and it's in direct violation of their contract. You can say, effectively, SST has broken their own contract, therefore they are invalid. Therefore, if we don't even have the right to manufacture their own

records anymore, therefore we get them back. That's what we're demanding in the counterclaim, on top of not paying us royalties, paying the wrong rate, mis-handling this legal situation and releasing tracks of ours on compilations without our permission.

SST has released countless rerecordings and greatest hits of a lot of the bands that have left the label and, as far as I know, none of the bands have ever seen their money. We're on something called SST Accrue, with a track from Escape From Troon, "Nebish's Line Soda." It's a really funny collection, because every single artist on that compilation really hates SST and has been ripped off by them! Anyway, all of those things constitute a gigantic breach of contract. That means the contract is rescinded, which is to say it isn't valid.

Greg has forced the whole issue into court for reasons I don't know. It's not to his advantage at all to play it out in a technical, legal way. We're trying all along to talk about it in an ethical and moral way. In a way, when you're in a courtroom, those things are irrelevant. It all has to do with points of law and contract language, and in that whole area, they're gonna lose. Hopefully, we'll actually get our records back. My feeling about their suit is that it's unreasonable and so emotionally motivated that I don't expect that he's going to say, "oh, gee, okay, let's negotiate a settlement." I feel he's going to dig in to the bitter end, like a little boy who is going to hold his breath until he turns blue!

It seems that a lot of the motivation

for these petty lawsuits, or at least the ones that I find out about up here, have something to do with the legal chasm, getting into the way of good judgment.

At least in the Island Records lawsuit there was something grand about the whole thing, horrible as it was, there was something dramatic to the ridiculousness of it. It was so perfect in a way because it was U2. If it had been any other band I don't think it would have got the same kind of press, it wouldn't have had some kind of resonance to it.

Because it would have been expected? Yeah, unfortunately the SST suit is just petty and stupid. The idea that this is going to drag on for two years is very disturbing, and even if we win, we've still lost. We've already lost, listen to me, all I'm talking to you about is this legal crap. It's consumed us. It's hard to think straight about anything else.

But you are thinking straight, you have been in the studio lately, right? Since we paid off everybody that lent us money for the magazine, a couple of people have turned around and said, "Oh, well, this is great. You've paid us back quicker than you said and we even got interest, so I'll lend you even more money!" So, the new release that was close to being done for next fall entitled "Freak," has seen in the last couple of weeks, some people come forward with money, and we've even got interest, and the mastering date arrive in a couple

of weeks. So we're actually going to get a new record out, hopefully, by April.

Is that going to be on Seeland?
Yes, and we're going to do a short west coast tour as well. This is going to be the first time in our entire history that we've actually had a record out around the time we've played shows. We're so unorganized as far as doing the kind of things you're supposed to do in order to have a career and make money doing this... we've never really been on top of it. We don't have a manager or any of those things that people have, and don't want them.

So what's the *Free* album gonna be like? Is it like *Helter Skelter* with two concepts running through the whole thing, or will it be like *Escape From Noise*? Well, that had a concept, too... Here's a description: Negativity's new record is *Free*, contains twelve cuts consisting of fifty-seven minutes of music, found sound fragments, vocals, and noise relating to a well-known convenience store chain, torture, the quality of urban life, Cadillac, firearms, the Bible, interstate trucking, geriatric discomforts, big dogs, bicycle safety, alcohol consumption, driving in circles, death, organ buttons, religious dialects, and the truth about our national anthem. And U2 is never mentioned. It's our big album about America. It's a whole lot of different pieces that kind of started to gel around the time the U.S. decided to invade Iraq. We were all pretty upset about it, and there was a number of things we were working on previous to that which became inspired by the invasion. I hope the people that they put it on, are really surprised, or shocked, maybe be disappointed, or whatever.

that will be fine.

Are you going to doll up the release like you did with *A 10-8 Place* or the older stuff like the first album, which included inserts, the handmade cover, etc.?
Well, there's one little thing we're doing that's kind of new, it's kind of minor actually, it's a little thing we're doing with a sticker. We do keep the old records in print, and we do make them with the handmade covers. The video we put together by hand and it comes with parka-kefters and little things in it. And the magazine which we hope to do again, once this whole thing is done, we'll put out the new, bigger second edition. There is so much work involved with the older releases that the thought of doing more releases like those is sort of daunting. I'd like it if all of our records had interesting hand-assembled packages, but there's only a few people in the group and...

Once you start selling a few hundred thousand units...
It's at the point where I have some friends come over, buy everyone pizza and have everyone help us out.

So what do you need for help? Like, what can the huddled masses do for you?
Oh, the huddled masses! Stop huddling! Why don't you drop a line to Casey

Kasem, and if he sends you a form letter back write him back. You see, the problem I have with Mr. Kasem is not that he's taking that position, that's a very understandable, conservative corporate position he's taking, the problem is that he's being hypocritical to what he said in public. Also, he himself has been arrested for civil disobedience against nuclear testing!

He's an ethical guy.
He's got a liberal political agenda himself, and he's one of the few people in the media who has marched against the U.S. invasion of Iraq, which is very impressive. He clearly sees that there's a role in the world we live in to do things that go against the law if it happens to be wrong.

That sounds like something I heard him say a while back!
Did you?

It was very similar to that.
He needs to have some of those quotes rubbed in his face. The funny thing about this whole situation is that it's making us hopefully jaded and cynical, it has a terrible effect on me. At the same time, another part of me remains eternally hopeful that if I explain it to enough people someone's going to go, "Oh, you're right, I was being unreasonable, I'm sorry. Heh, lemme fix that for you, I'll help!" The problem is that they usually go, "Oh, what a sucker, let's take advantage of him even more!"

U2, Island Records, Casey, and Greg Ginn have been given ample opportunities to respond to well-written, well-thought-out letters and reasonable offers. If they're going to treat us this way, okay, maybe we can't stop them, but the fact that they're even going to try to stop us telling our story is terrifying. It's like, they're not only going to step on us, but they're going to step on us when we try and talk about the fact that they stepped on us!

It's odd that a lot of the attacks and hawes have come from people on the ethical/liberal side—like SST which is about hard-core punk rock, left wing, ethical, anti-government sucks, you shouldn't do this, type of ideology. The same with U2 and Kasem, all their politics are left of centre. And these people are leaning on you as badly as if Bush or Jesse Helms were stomping on you. So, we can contact Kasem, we can fax you and say you're great and everything, give you an ego boost...
Sure! And if you want to give Greg Ginn a call, let him know how you feel, give him a line. If you want to you can tell people where they can order the U2 cassette. Send them \$7, cash! Not Canadian dollars, though!

Yankee dollars! I've been duping it for free!
Well, go right ahead! Everyone with a good cassette deck and a digital or good analog copy can copy to their heart's content! But those people who call themselves the Copyright Violation Squad—there are groups in Washington, Iowa and Montreal—are doing it and forwarding the extra money above their cost to us. If you can get a copy for free, by all means, go right ahead. But if you go through these guys it's going to a worthy cause.

HOW YOU CAN HELP NEGATIVITY

CONTACT Casey Kasem and control him—send him negative weekly one drop of public and another in private. Contact him by writing him questions to the extent of the 100 worst facts in Negativity.

Casey Kasem
c/o Negativity Ltd. Public Access
10-42 Washington Blvd.
Longview, CA 94722
tel: 254-642-4000 / fax: 254-642-4045

CONTACT U2 and convince them to stop supporting the Corporate and Military Industrial, and eventually working for a deeply corruptible Bill Clinton. Or demand that the Edge and Bono be required to support the anti-trust record label and stop a full-on assault on all of America's best with U2's recent campaign to convince the American Congress to pass a part of the JTO-14 and worse. In fact, pass a total independent release for the same reason.

U2
c/o The Edge, Bono, Adam Clayton, Larry Mullen
c/o Private Management
c/o 10-42 Washington Blvd.
Longview, CA
tel: 254-642-4000 / fax: 254-642-4045

CONTACT Greg Ginn at SST Records. Convince him that having Negativity on your side and his reputation with the wrong who he's taking control of the day the music and the film show who he's working for, not him. Negativity, Inc. SST product.

Greg Ginn
SST Records
10-42 Washington Blvd.
Longview, CA 94722
tel: 254-642-4000 / fax: 254-642-4045

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

Negativity
c/o Negativity Ltd.
10-42 Washington Blvd.
Longview, CA 94722
tel: 254-642-4000 / fax: 254-642-4045

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

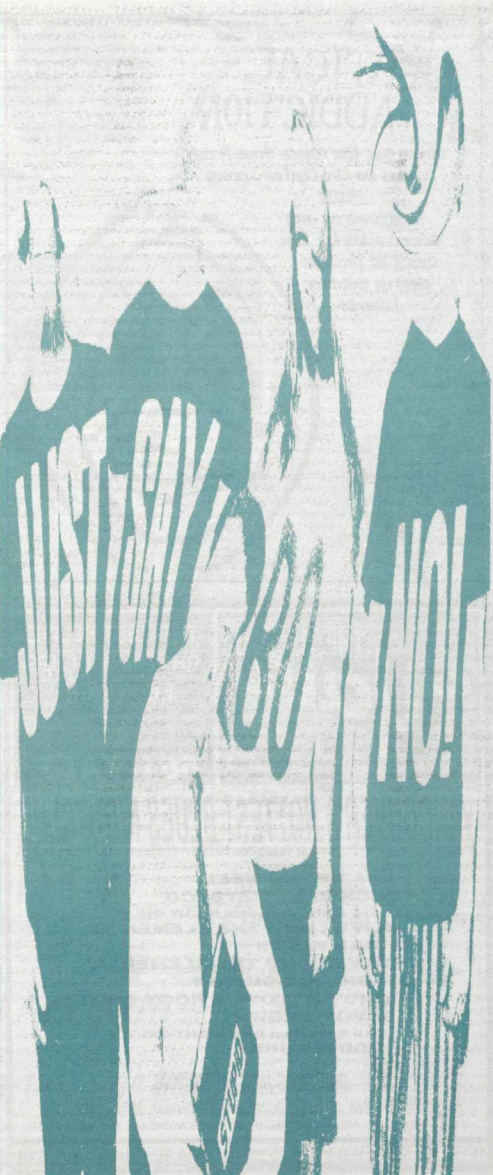
CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.

CONTACT Negativity's Corporate through the website, but don't do it. Negativity will sue you for the way they're using it. Don't give them the information they need.



PART TWO.

VERTICAL ADDICTION

Check out the mega-dope fresh
styles on the tip for spring
PLUS!

Skateboards and
accessories for the
onset of positive-
degree outdoor
jammin'...



1102 AUSTIN AVE.
COQUITLAM
931-5070

2412 MAIN ST.
VANCOUVER
872-2999



THE BEST IN LIVE
RHYTHM & BLUES
EACH NIGHT

1300 GRANVILLE (AT DRAKE)
FOR MORE INFORMATION CALL

681-YALE

VANCOUVER'S HOTTEST BLUES NIGHT CLUB

Mar. 30-Apr. 3 **KENNY NEAL**

Apr. 4 **BUCKWHEAT ZYDECO**

\$16 at the door **ONE NIGHT ONLY**

Apr. 5 **OLIVER AND THE ELEMENTS**

Apr. 6-10 **R&B KINGS**

Apr. 12 **OLIVER AND THE ELEMENTS**

Apr. 13-17 **BIG JOE DUSKIN**

Apr. 20-24 **ROY HYTOWER ROOT DOCTOR**

Apr. 27 **SAVOY BROWN**

\$10 @ the door **ONE NIGHT ONLY**

Apr. 28-1 **EDDIE BURKS**

DON'T MISS JACK LAVIN'S JAMS:

SATURDAY 3-8 PM / SUNDAY BLUES MARATHON JAM 3PM - MIDNIGHT

JACK LAVIN'S JAMS ARE SPONSORED BY MOTHER'S MUSIC AND THE DRUM SHOP

OPEN EACH NIGHT FROM 9:30 PM TO 1:30 AM OPEN WEEKDAYS FROM 11:30 AM

GRACELAND

THE
TECHNO
TRANCE
ACID JAZZ
HIP HOP
REGGAE
CLUB



TUESDAY
Zoo Bar

WEDNESDAY
Reggae Night

THURSDAY
Tekno Acid
Beat

FRIDAY
Wild Cherry

SATURDAY
Noahs Ark

HOURS
9pm-2am

Lots of live shows, call for info

1250 Richards Street
Vancouver
[604] 688-2648



BY JUNE SCUDELER

Just as I thought I wouldn't have much to write about this month a whole pile of new releases hit the shelves—phew! First is *Careless Use of Knives* (Invisible) from Bizarre Sex Trio. Yep, Martin Atkins is the instigator of this and his cool drumming is highlighted through-out this five-song EP. The featured tracks, "Stop Smoking" and "Avoid Alcohol Sandwiches," are definitely that but all the songs could've used more of a focus or some cutting. The songs are a sort of noise soundscape but are way too long.

Sweden's **Cultivated Bimbo**, besides having a very stupid name, also have a new EP out,

Blasting In Progress (Energy). The first track, "Ten Seconds to Crazy," surprised me with its techno-funk style but still retained the cheesy vocals I was expecting from Cultivated Bimbo. "Corruption," however, is an okay mix of guitar and electronics with a bit of East Indian vocals and sits in the mix, reminding me of a Consolidated/Nine Inch Nails hybrid. "Ice Blender" is high on BPM and more to my liking.

Tilt's *The Next Degeneration* (Danse Macabre) is bad news in a major way; this release is ammunition for people who hate industrial music. Starting off with the charming "Torso," about a man cutting up

his girlfriend because she "couldn't believe in everlasting love," this is totally overdone and about all that needs to be said. Bad, bad, bad!

I've run across the Swedish duo, **Poupee Fabrik**, on compilations before so I was interested in hearing their latest CD, *Cruader* (Energy), a kind of "best of" release. Poupee Fabrik is made up of Sings Hen, Björk and Laila Helen, but they could be anybody...even Nitzer Ebb, with their slow homage to necrophilia, "Love You Dead." There are some not bad sounding songs on *Cruader*, like "Betrayal," but most fall into two of industrial music's weak points: stereotypical lyrics (death, hate, and dismemberment) and shouted vocals. This is what makes a lot of bands generic and creates problems for them in finding their own sound.

What makes a band like **Einsturzenz Neubauten** great is the fact that their lyrics and sounds are highly personal. Einsturzenz Neubauten's new one is called *Tabula Rasa* (Mute) and what a relief it was to get to this. Their intelligence and personality shine through on *Tabula Rasa* and English translations are kindly provided beneath the slick packaging. The cover is a sixteenth century still-life painting of fruit and the booklet includes photos of their instruments: concrete, mallets and metal. People may think that Neubauten have sold out because of their contrast of light and dark, as opposed to the sheer darkness on past releases, but it's exhilarating!

Newbauten have also been influenced by the reunion of Germany.

The pair of lovers in "The Interim Lovers" are used as a metaphor recalling recent events in that country while "Zebulon," a ballad with the pretty English chorus, "only she will see the light," bursts open with metallic noise overtop, creating an inspiring sense of abruptness. However, "12305th Night" is my favorite track, albeit in a disturbing way, with its distorted beats clanking in a claustrophobic love of intense power. Old fans will love the fifteen minute long noise opus, "Head Cleaner," as a fitting end to *Tabula Rasa*, a release proving Neubauten to be progressing quite nicely, thank you.



EINSTURZENZ NEUBAUTEN

Next up is *Industry* (No Man's Land) by the **Kinotex Percussion Ensemble**. This is the third in a series (the other two being *Adventure* and *Suspense*) and is music to accompany films. According to the liner notes, when movies started in 1895 technology, at that time, obviously wasn't advanced enough

for audio on film. So movies were accompanied by live musicians usually playing music that didn't coincide with the action on the screen. In 1919, Italian composer Giuseppe Becce published the *Knobliothek*, a catalogue of film scores characterized by dramatic mood. The other two CDs illustrate this point, while *Industry* is based more on Italian futurist Luigi Russolo's 1913 manifesto, *The Art of Noise*, in which Russolo recognized the possibility of noise sounds—sounds found in our everyday environment. Don't let titles like "the flywheel gives a steady momentum" scare you off, this cool ambient music with an emphasis on the mechanical might be hard to find but it's recommended.

As was mentioned in my last column, **Dead Voices on Air** (ex-Zoviet Franch, Mark Spibey and Video Barbecue's Scott Hartley) played at the Pitt Gallery on Feb. 26th and 27th. Both shows featured their brand of low-tech anatomy, which highlighted Scott strumming/picking on a violin, which he later used to read poetry through, via the mic. Mark also had a number of tape recorders on the go, as well as some

interesting noise items such as a metronome and the incorporation of rubbing a bow on the edge of a cymbal.

Saturday night's show was a participatory event as messages or noises could be left on Mark's answering machine to be used in the night's proceedings. It'll be good to see these guys perform by themselves because the other performance put on by the Live Electronic Arts Performance Society (LEAPS) sucked. Nevertheless, the audience was subject to the pretentious workings of Steve Gibson, Paul Dolden and projections by Skinny Puppy later, Mark Mushet. Under the guise of being cyberpunk, Gibson played Michael Jackson and Ministry samples while Paul Dolden masturbated on his guitar, it was truly awful. On the bright side, *Dead Voices on Air* will have a release for Death of Vinyl Records in the fall.

In other happenings, local band Children of Atom have a song called "Acquainted with the Night" on the CYTR demo playlist, but the B-side of the tape, "Ode to Tasha Yar," is the one to pay attention to. Chockful of *Star Trek* samples, and a guitar solo in the middle of the song that just doesn't fit, the idea is to be humorous and not a bad first effort. Dwayne and Cevin of Skinny Puppy fame now have a permanent studio at Little Mountain Sound and the band has been talking to a couple of labels—one big and one not so big. It'll be interesting to see how the wind blows. On a final note, Front Line Assembly are currently writing their next album. Auf Wiedersehen!

SHADOWY MEN ON A SHADOWY PLANET

Present:
SPORT FISHIN'
THE LURE OF THE BAIT, THE LUCK OF THE HOOK

Out April 1st No Foolin'!

You won't throw this one back!



BROOK TROUT



MONTREAL



FUTURE RAP

BY ADAM SLOAN

Yo, wuzzappin'! Time 4 sum akshon! "Future Rap" kickin' it in '93 every second month and don't forget! We're gonna gr4t right down ta bizzazz wit **Redman** aka Reggie Noble, tha nigga wit' mo' funk than a bag o' skunk. *What? The Album* (Chaos/Columbia) is Redman's debut release for which he gets plenty of help from Erick Sermon of EPMD on the production end of things. Maa, this Redman guy is so absolutely insane fo' tha Parliament samples that I think George Clinton is gonna make more money off this album than Redman! Redman is basically about gettin' the blunt, the mic and the funk, and he's straight.

His rhymes don't move into any new areas but he's definitely funky in the brain wit' his crazy, psycho ward delivery. If you wanna hear some real thick funk jus' stick 'Time 4 Sum Akshon,' "Rated R," "Watch Yo Nuggets," "Blow Your Mind" or "Hardcore" in your earhole. Yo, I finally got my hands on Sista Soujah's non-Public Enemy debut, *360 Degrees of Power* (Epic/Sony). Sista Soujah is definitely pro-black message oriented and all of the 13 songs here are backin' it up. The title track, as far as the beats go, is probably the most hype, and believe me they do go 'cause this album was produced by

Eric "Street Element" Sadler and the LG Experience. Chuck D guests on "State of Accommodation; Why Aren't You Angry" and Ice Cube guest on "Killing Me Softly; Deadly Code of Silence." On both tracks Souljah gets blown away by the far superior delivery of these seasoned veterans; and they aren't arguing with her like on most male/female rap tracks, they're supporting her. It would have been better for Chuck D and Ice Cube not to have appeared on the album because their strength takes away from Sista Soujah's own power.

On quite a few of the tracks, like "Survival Handbook vs. Global Extinction," Soujah doesn't rap but rants like Professor Griff did on his first album, and it can be hard to listen to. I mean, yo, cool the first couple times through but then when you've got the message there ain't no funky rhymes to keep ya comin' back fo' no'. Here's a quote from the liner notes which defines where she's comin' from: "Sista Soujah's album is dedicated to the disregarded, uncelebrated, unacknowledged, misrepresented Black woman whose fighting spirit, love, depth and compassion carried all of us through the wicked corridors of white supremacy. To the Black woman who has been raped and ravaged by the European international thief, whose man only survives as a figment of the imagination of domination. To the Black woman who is dedicated to love the Black man in spite of white supremacy. All rise." Talkin' about Ice Cube, I haven't dropped the bomb on his

latest release yet. *The Predator* (Priority), for at least half of the album, continues with the ground-breaking hard-core beats that you ain't never heard befo'—except, maybe, from Das EFX, Cypress Hill or House of Pain. It sounds like Cube has taken a liking to this school of high-pitched crazy sounds and scratchy record loops. Kick in "When Will They Shoot" and you're paralyzed 'cause it's intense with "what the hell is that?" loops you ain't heard befo', guaranteed. Some of the instrumental/voice sample tracks could've used a little mo' hip in their bag, but I shouldn't complain about the downs when Cube's kickin' "Gangsta's Fairytale 2" and "Wicked."

Pipe-tokin' Cube is kickin' street knowledge on most of the tracks, gettin' busy on the payback message, and dealin' wit' the devil on the street level: "white man is somethin' I tried to study, but I got my hands bloody!" Cube has taken up the viewpoints of the Nation of Islam and it sounds like he's become a little bit over-paranoid of being taken out by the government, judging by the number of times he brings it up. Cube's still dissin' the bitches, although a little less, and he's finally comin' through on his bet to make his only responsibility that of puttin' out funky records. Yo, Pass me the gat, I'm gonna fight back, I ain't rollin' over on my motherfuckin' back! **Yea, Brand Nubian** are fightin' back with their new release, *In God We Trust* (Elektra). Now this is one dope release! Ain't no sellout in sight here, Brand Nubian are kickin' the knowledge like you wouldn't believe: still

keepin' tha beats simple, fresh, funky and phat. This is a release which will be blowin' a few woofers, no doubt, and have ya riffin' on its freshness. Check out "The Travel Man," "Black Star Line" with Red Foxx and, of course, the immense bass boomin' "Punks Jump Up To Get Beat Down." All I can say is buy it (no bootleggin', man! fuckkkk!) And there's more, yet! **Tung Twista**, who you might know from his "Mista Tung Twista" 12", is *Runnin' Off At Da Mouth* (BMG) on his debut record. This brotha is due for a mention in the *Guinness Book of World Records* for his speed, if he ain't in there already! I must admit it took me a few listens to understand every word he's sayin', but most of the tracks don't match the crazy speed that he was kickin' on his first single. I'd like to see if he can pull it off live, yo! Tung Twista doesn't go into any uncharted water with his topics or beats, both just holdin' up the status quo in rap, meaning that if it wasn't for the Twista's reggae-rollin', lyrical-style rhymes, this album would be quickly forgotten. You've gotta be way ahead of the status quo in the rap game to be considered up to snuff 'cause the competition is intense and the new shit is already old the next month.

If you're down with the Gato Boys you'll want to check out two new releases from (former 7) members **Bushwick Bill** and **Wille D**. Bushwick's album, *Little Big Man* (Rap-A-Lot), sees things from the crazy-ass viewpoint of everybody's hero: the Little Big Man wit' the dirty mouth. He's still throwin' down lyrics in his psycho style with one

eye on the American government, one eye on the KKK and one eye on "every-ass bitch in sight. Check out "Any Bo Clear" for the harrowing story of how he got his eye shot out. For beats he's got himself one wicked-ass combination of hard-core, mega-bass, break beats from a live band kickin' funk guitar, bass and old-school drums.

Wille D, on the other hand, is *Goin' Out Like a Soldier* (Rap-A-Lot) and provins, just like Bill, that the can make it on his own. D's album is more intense than bass-heavy Bushwick's and he's more hard-core in most of his messages, but he also kicks up some funk like on "Pass The Froze." Y'all had better be on these dope-ass niggas's ride 'cause you sure as hell wouldn't want to go up against them, check! Something else you might want to check out is the *Words From the Frontlines: Speeches by Malcolm X* (Big City CD) a ragover 70 minutes of excerpts from the speeches of **Malcolm X**. Seeing the movie is OK and reading the biography is better, but if you really want to understand these men then listen to his plan as he said it live and direct. **Rapper of da month** (or couplea months) goes to the ultra-funky **Redman** for bringin' the funk back, big time. Props! And, yo, **DJ Soundwar** Chapter III is comin' together with a quickness and is scheduled to hit on Friday, April 23 and Saturday, April 24, 1993 at the SUB Ballroom out here at UBC. Be there, it's gonna be large! Phone CTR at (604) 822-3017 and ask for Adam or Linda if you want mo' info or want to enter. Peace out til June!!!

I SHOP AT...

BOOM CH!

2003 West Fourth Avenue, Vancouver, British Columbia V6J 1N3
Tel: (604) 739-9511 Fax: (604) 739-9561

The Angelic Sole

BY JOHN FLUEVOG

ANGELIC SOLE

John Fluevog Proudly Launches His Amazing New All Natural Angelic Sole!

SEND your feet to Heaven in rapturous comfort. Through the miracle of Heaven tree latex, John Fluevog's Angelic sole withstands all earthly trials, yet is 100% natural. Resists: oil, alkali, water, petrol, fatigue, Satan. Visit your nearest John Fluevog store, or send \$2 for our astounding catalogue. Don't Delay! Fluevog Today!

874 GRANVILLE ST. VANCOUVER
BC V6Z 1G3 TELEPHONE 683 3828
WIDECARE INQUIRES WELCOME

SOUTH OF THE FINAL NERVE
LEONARD FARNIK



**HAPPY
MAN**

born to entertain

CHROME DOG
WESTERN SISTERS

REPRODUCTION RIGHTS
GRANTED BY
ORIGINAL
ARTIST

NO. 10 581

ARTIST'S NAME
ARTIST'S ADDRESS
ARTIST'S PHONE NO.
ARTIST'S E-MAIL ADDRESS

WESTERN SISTERS

RYMES WITH ORANGE

PEEL

CHANGELINGS

RADIOVISUAL



STRANGETERRAIN

first book
written by
the author of
the award-winning
novel, *THE UNDISCOVERED COUNTRY*
from the author of
THE UNDISCOVERED COUNTRY

*Strange
terrain*



ISBN 0-15-100000-0
\$14.95
HARVARD
UNIVERSITY
PRESS
Cambridge, MA 02138
0-15-100000-0

Try Before You Buy...In-Store Listening Station
Upstairs At The Robson Public Market
1610 Robson St (at Cardero) Phone / Fax 682-1770
Store Hours: Weds/Thurs/Sat/Sun ; Noon to 6 pm
Friday ; Noon to 8 pm

VANCOUVER SPECIAL



BY TOM MILNE AND KIM KINAKIN

IN PRAISE OF OLDER WOMEN AND SPARKMARKER

Tar was in town with Jawbox a few weeks back, so I vaguely remember, and I shamelessly missed my column partner's band, Sparkmarker, in the opening slot. I did at least manage to score some Tar matchbooks and I did catch Sparkmarker a week later opening up for Quickcad. One of Vancouver's hardest working hard-core bands, you should definitely go out of your way to check them out.

FANZINES

Fanzines...yes, those cheaply photocopied pieces of paper, stapled in someone's basement, typed on a shiny typewriter or handwritten—each turn of a page shedding more light on a person's soul—the power of fanzines is immeasurable and they can be found in just about any cool, independent record shop, so let me begin... **Copitium Underground Movement** came out of suburbia with the most amount of controversy since...well, Vancouver has never had a controversial "zine before. Punk-rock layout printed on stolen paper, this is a shot of pure inspiration to just do it yourself. Ranting and raving on all topics: virginity, vegetarianism,

sexism, punk etiquette, straight-edge and local happenings. My fave (\$1, to P.O. Box 5673, Louheed Mall Postal Outlet, Burnaby, B.C. V3J 7W2).

A mighty fine layout with each issue. Lots of type on getting drunk and listening to records or going to shows, reflecting a lot of the editor's life but not challenging the intellect. An increase of outside submissions is noticeable since issue #1, with more opinions and personal insights. However, I dare the editors to print an issue with just naked, muscle-bound men rather than the overly abundant naked, big breasted women that now flourish throughout this "zine. Even if I'm too uptight to say "awesome," it's got the potential to be the best "zine in town. Published consistently (every month) and they're open to contributions, wow! (\$2, 297-810 W. Broadway, Vancouver, B.C. V5Z 4C9).

Now, as far as I'm concerned, printing a "zine is one thing that nerds trust. I'll grant **Havoc** that I think there is a lot of room for improvement. Too many wasted pages (read wasted trees) for information and opinions that (if the type is shrunk on a photocopier, found at any of the numerous print shops around Vancouver, for mere pennies) could otherwise be printed

on one double-sided page. It would also be more cost efficient (read cheaper) for the editor (Lucifer) to print. (Send a stamp to P.O. BOX 88547, 101-13753 72nd Ave., Surrey, B.C. V3W 0X1).

Before I enter into the misery of demo reviews the only "zine I really have to add to Kim's list is **The World According To Wozzie**. This features diary entries from Wozzie that have to be read to be appreciated. One slightly oddball human being's wanderings through the misery of the school years, it's either very funny or very depressing, on a bit of both. Speaking of misery...

STEEPIN' ON GRANT

I never really liked the **Smugglers** and their brand of smarmy, '60's choice but their **At Grange** is reminiscent of recent performance. That is it's catchy and also has a harder garage-punk edge to it. With this style of music energy is the key and this 7" has some of that.

MISERY IS SUCH SWEET SORROW

The **Alien Gin** tape I received had the look of late-'70's, bad boy rock 'n' roll written all over it but it didn't quite provide as the slab of cheese I'd hoped. Mellow rock that's kind of catchy and can put me to sleep in moments. (Contact Mr. Kinakin, P.O. Box 29030, Honey P.O., Maple Ridge, B.C. V2X 0C5).

Strain Terrain obviously try to live up to their name as this tape ranges from west coast folk, to noisy experimental stuff, to haunting vocal oriented stuff, to self indulgent dribbly dribbles of technical expertise.

All I can say about the **Garden of Earthly Delights** (P.O. Box 4963, V.M.B.O., Vancouver, B.C., V6B 4A6) tape is that it features two plodding, careless, grungy tunes that fall completely flat. Thank god it wasn't longer.

Color Wheel play dreamy, alternative pop that isn't well-crafted enough to compete with the legions of other bands that sound like this. Consequently, **Apeman's Shit Sandwich** (P.O. Box 11543, Shorewood, WI, USA 53211) of quirky, guitar-driven pop can be really catchy in spots and somewhat flat in others.

Really wasn't quite sure what

to expect from the **Bol Weevil's** *Chains In Perfection* tape (Swell Productions, 1074 East 10th Ave., Vancouver, B.C., V5T 2B5) so the rhythmic, electronic noise grabbed my attention. Eventually, it just receded into faceless background noise. There are still some fairly inspired bits, especially the distorted guitar noise on the "This is swell..." track.

The closest I can get to describing **Naked Vibe** (P.O. Box 4584, Station main, Vancouver, B.C., V6B 4A1) would be some, what heavy rock in a mellow groove, which meanders around various jazz and '70's classic rock influences. Totally pointless and boring.

Sinners Squad are yet another band that play "original" rock 'n' roll, during enough to be called alternative and yet slick enough to have mainstream appeal. This stuff is played better than most but I sincerely wish it was played far away from me.

So, you want more people to get a hold of your band's material without having to play Nirvana covers? Well, Jason Kolins (18678-80th Ave., Surrey, B.C. V4N 3G5) is putting together a Vancouver hard-core compilation tape and fanzine, so if your band would like to participate, just give Jason a shout. If not I sure what it will be called or when it's due out, but with more contributions it will come out a lot quicker. Jason also passed on to me the new **Fatal Hatred** demo, a death/grindcore band from Cloverdale. Let's just say that I keep my death-metal past a secret—I wouldn't call it a phase,

just something that doesn't interest me as much as it used to. **Fatal Hatred** rap in with heavy riffs that make me go "yay" until the obligatory thrashing gargling muffled vocals and 100MPH tempo change charges in. I'm unsure of the lyrics though "you was along hair, satan shaved his head" has got to be the coolest d-metal lyric in the past while. If you like d-metal, Slayer guitar solos and all, get this (6857-188th St., Cloverdale, B.C. V3S 5M1).

Seamen also have a demo and, as the name suggests, sexist/silly lyrics prevail. Call me uptight but I'm sure these guys are intelligent enough to write more thought-provoking lyrics. Maybe if you know the Seamen you'll find this more amusing. They're recording again soon so we'll see what that turns out like. (Contact 18678-80th Ave., Surrey, B.C. V4N 3G5).

A long overdue demo has just been released by local faves **Ten Feet Tall**. Recorded at Profile Studios, the sound quality is great and the cover looks cool too. Now performing as a three-piece, these guys churn out fun punk a la Adrenaline O.D. and the Angry Sausages but with the pop songs of Big Drill Car or the Chemical People. Yup, add a lot of Chemical People. Lyrics on wasted futures? T, rednecks, skateboarding, nuclear families and, sadly, tits, ass and beer. (22459-132 Ave., Maple Ridge, B.C. V2X 7E7).

Fatal Hatred, Seamen, Ten Feet Tall and many, many others will be performing in Cloverdale for a benefit to raise money for Josee Cadman's murder by a group

of teenage "gangsters" last October. Josee was the drummer for Seamen and will be greatly missed in the Vancouver hard-core scene, hopefully his death won't be forgotten in yesterday's news—youth violence is on the rise and affects us all. Show your support Friday, April 30th.

ALL-AGES SHOWS

Fri. 9th - Elvis Louie Child, Sex With Nixon, and Topekin Whistler at the Whistler Conference Center. Tix at Jumbalia.

Sat. 17th - Superconductor, Facepalm, Engine Kid (not confirmed), Stoveball and Thumbcrew at the Hastings Community Center (across from the P.N.E.). \$6

Sat. 24th - Agony Pipe (from Calgary), Red Sugar, Rusty Nails, Inch and B.N.U. at the West Van Y.M.C.A., 1735 Inglewood. \$6 show starts at 7:00

Fri. 30th - Youth Against Youth Violence with Seamen, Fatal Hatred, B.N.U., Ten Feet Tall, Sparkmarker, Sludge and many others in Cloverdale. Look for flyers at local record stores and skate shops.

Send us stuff to review and we'll try to find the time to do it justice; let us know of any all-ages shows and we'll mention them. Remember, we're just dumb-fucks that can barely get together to write this. The Tom's always drunk and I'm too busy masturbating, so our opinions are no better than yours...we just kicked ass to get this job. [smooch. Ed]



"Consider The Alternative"

Fogg's Captive Bead Jewellery Company

•Piercings at **The Underground**

710 Robson St. 681-8732 Thurs. - Sat. weekly

"no attitude"- guaranteed

Phone: 322-8924

DISCORDER

LOCAL MUSIC DIRECTORY '93

Last year's Directory provided local musicians and industry-types with a comprehensive database of contacts for the local music community. This year's directory will provide an updated version and will hopefully include everyone from last year and more! Look to page 12 for this year's form, and send it to us at #233-6138 SUB Blvd., Vancouver, BC V6T 1Z1 or fax it to (604) 822-9364. If you have any questions or suggestions regarding the directory, please call Anthony at 822-3017. Thanks.



687-5803



BY GRANT LAWRENCE

Have you heard the latest, kids? The majors are entering the minors! That's right, major labels have now taken a second look at vinyl, particularly the 7" format and have decided to re-visit their corporate mega-dollars into the system once again. Nodded as the "format that refused to die," majors will now start to release 7" singles in the now-typical indie format: picture covers, colored vinyl, mouthily chills, limited editions et al. Pathetic, loathsome, offensive, but true.

An example of major filtration with a minor comes from Sub-Pop's new, all-Maritime-Canada, double 7", *Never mind the Mollazs*. Featuring

Sloan, Jale, Eric's Trip, and Ideo du Nord, just watch this one shoot to the top of every college radio station in Canada. But after listening to this packer's four sides I've come to the utterly frightening conposed conclusion that this may all be the same band! Or maybe they all just know and love each other (or Sonic Youth) in that isolated, only-in-the-maritimes, inbred type of way.

This is the first time I've ever heard Sloan, and their tune "Pillow Fight" is pretty good in a Clearasil-clean, college-safe, kinda way. It's that melodic, messy, pop-jangle stuff where the girlboy vocals compliment.

Jale's all-female Sloan sound fares much better here than on their debut 7". And guess what? It's an alternative, '90's, fuzzy, eclectic pop song!

Eric's a Trip do two songs here, the first being a quiet, whisper-sung, bargo ballad which bursts into an alternative, '90's, fuzzy, eclectic pop song!

Finally, the obviously French-Canadian, Ideo Du Nord, who sing half in French and half in English, are the only band which slightly stick out, simply because of the crazy-assed conga drums rattling through the whole song. But on the whole it's...guess what?(Sub-Pop, P.O. Box 20645, Seattle, WA 98102)

It seems this column is getting to the point where it's all about the vibrant scene in the Maritimes and Japan but, hey, where it's happenin' I shall document. And let me tell you, friends, for some reason it's happenin' in Japan. Estrus Records have recently released their second 7" comic book entitled *Tales From Estrus* featuring the Nippon garage talent of Supermaz, The American Soul Spiders, Jackie and the Cedrics and The Beyonds. *Supermaz* and *The American Soul Spiders* rip through a couple of rock 'n' roll classics, "Teenage Head" and "Satisfaction" respectively, while Jackie and his Cedrics play trash-o-phonic style to their "Stompin'" instrumental to the flip-side. And the best of the bunch, *The Beyonds*, go crazy with a wild punk sound much like the Ramones, all the while (as you'll find in the accompanying comic book) banting a giant crab attacking Tokyo.

Very great, too bad the sound quality is so poor. (Estrus, P.O. Box 2125, Bellingham, WA 98227)



So where were Japan's all-girls 5,6,7,8's when *Tales...* was being contrived? These chicks could whip the collective Japanese asses of all of the above artists with their new killer single "Edie Is A Sweet Candy." Wild rock 'n' roll is what it is, baby! (Rockville, 180 W 28, RM 501, NY, NY, 10001, USA)

Hey, if you 7" plays at 33 rpm put that on the label, for Christ's sake! *The Nothing* did not do that and I thought I was listening to the fucking Chipmunks. Back on 33! *The Nothings*, from England, are an above average dose of R'n'B '60's rave-up. Pretty good for a nuthin band. (Merry-Ground Records, Flat One, 347 Queenswood Rd., London, SW8 4LH, UK)

This next single came out months ago, but my friend Bryce just lent it to me, and I gotta mention it. It's *Redd Kroos*' amazing 7" on the Seminal Twang label of England. Redd Kroos are still full speed ahead

on their current pure pop direction and this record proves that they really know what they're doing. "Trance" and "Byrds And Floss" are two excellent, loud, full, huge, 70's-style pop songs. Let's dance. (No address)

I picked up the latest *Bob* magazine from Delaware and with it came a one-sided flex featuring unpagged, acoustic numbers from The Flaming Lips and The Lemonheads. This is the first time I've heard either of these now fairly famous bands and, even though these are obviously outtakes and demos, neither band did anything for me. The Flaming Lips' "Life On Mars" is a slow, bizarre, folk tune with scratchy vocals sounding like they're coming out of a distant transistor radio. And it should just be The Lemonhead as this is just like Lemmen Evan Dando and his acoustic guitar playing a boring song. (*The Bob*, P.O. Box 7223, Wilmington, DE, 19803, USA)

Tim Kerr Records of Oregon have released a single from Portland's solo folk artist *Gus Van Sant*. Quirky, new age folk/rock a la Jonathan Richman...worth a listen. (T/K, P.O. Box 42483, Portland, OR, 97242, USA)

The ratio of all-girl bands compared to guy bands is increasing so rapidly that I'm going to stop mentioning it, but New York's *Friggs* are indeed female and can rock out '60's fat-rock style real well. The A-side, "Shake," is not the Otis Redding classic but may soon rival Otis' number as to who shakes harder. The B-side "Wild Love," is reminiscent of the "White Rabbit" era Jefferson Airplane band, once again, this is way

more groovy. And, hey, it's produced by Ben Vaughn (Sympathy For The Record Industry).

The Waking Hour has made an attempt at the ever-cool, Mod, power-pop sound but flirt a little too closely with Morrissey to be considered hip or even listenable. Look, if you fuckers want to be worthy of the Mod Title, learn to rock first. How the hell did this top 40 crap get on 7" vinyl?

I've been hearing a lot of hype about *The New Bomb Turks* out of Ohio as some sort of new rock 'n' roll band to tame all others, but was frankly disappointed by their mid-tempo Mudhoney-esque A-side, "Weak." However, I quickly became a disciple of the hype and the Turks after being wooed by the B-side's "Summer Romance," a super fast, wild, smashing rock 'n' roll song. Why wasn't this the A-side? The New Bomb Turks are not the best thing to ever be spat out of the pipe but they're pretty damned ferocious and worth tracking down. (Get Hip, P.O. Box 666, Camanburg, PA, 15317, USA)

Finally one I almost forgot about, another 7" from Halifax's *Cinnamon Toast Records*. *Bubba Skell*'s four song *EP* *Index*. This rather well produced and fine sounding band are your basic, wildy flamboyant, punk rock and roll act. It gets a little funky sometimes (a no-no) but they tend to stick to the straight-out rock. Reminds me of Toronto's Supreme Bagg Team...or maybe, a grungy B-52's? Nah... (Cinnamon Toast Records, 8464 Rohie St., Halifax, NS, B3K 4N1)

Happy Easter.



Citr 101.9 FM presents

From Holland, Matador Recording Artists

with Matador
Recording Artists

BETTIE COME SERVE!!

Tickets on sale at Track Records, all outlets including Zulu Records or charge by phone, 280-4444

Friday, April 2
10:30pm Graceland

Citr presents Matador recording artists

SUPERCHUNK

with guests Matador recording artists

UNSANE and **Vancouver's BLAISE PASCAL**
THURSDAY APRIL 1 TICKETS AT
DOORS 8PM • SHOWTIME 10PM TRACK AND
THE TOWN PUMP TRUCK ONLY

POWERDRIVE PRESENTS

TESTAMENT

with **GREEN JELLO & PRO-PAIN**
SUNDAY APRIL 4
NEW YORK THEATRE • 8:30 PM

ALL AGES SHOW!

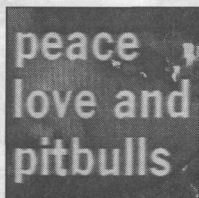
proudly presents Warner
recording artists from New York

Disable Planets AN EASTER BREAKOUT
THURSDAY APRIL 8
8:00PM • ALL AGES

NETTWERK



NEW RELEASES



PEACE, LOVE & PITBULLS



MYSTERY MACHINE



POSSESSED

IF YOU CAN'T FIND THESE RELEASES PLEASE CONTACT JENNIFER AT NETTWERK 654-2929



cup
Crayon
Blaise Pascal
Matt Daisy
Wednesday, February 24
Cred Euphrat
 Deemed "New Wave Night" at the Elephant by the poster and "Anti-Chinax Rock" by a friend of mine in attendance, I cleverly divided the show into two categories: the first two bands fell into the Beat Group and the last two into the Core Group. Hey, I know what you're thinking, "Who does this guy think he is, pigeon-holing our music when we don't need to be pigeon-holed?" The answer is simple: Don't play music that has the opportunity to be. Not saying that all these bands were bad, in fact, they were quite the opposite. I'm guilty, you're guilty, bands are guilty of doing what they do. Until we run out of snappy monikers for the sounds of Vancouver's up 'n' coming comets, we'll all have to grin and bear it, OK?

That notwithstanding, Matt Daisy was already up 'n' rocking by the time I passed up the Cruel gods, the last few notes of "Little Zebra" piercing the air as I clambered the steps up to the stage area. These guys are definitely my favourite new act, as I've enjoyed every set I've seen them play. On stage they're pretty low profile, but they make up for that with incredible vocal harmonies and songs to boot. The looped sound bite between songs scores points with me also. I get rid of that space where a song ends and the routine of trying to kill time by telling a joke while your guitarist tunes a string. This works fine, as chatterboxes these guys ain't. What they are is deserving of attention and a spot in the Steel Pole Bath tub/Slim camp. Slackeater I shall declare thus.

Blaise Pascal, despite some technical mishaps, played a decent set of quiet guitar-buzz frequently woken by crashing drum shadders. I'm getting used to the vocals, too. Hopefully they can refine their timing of their show time for their opening slot for Superchunk. Oh, yeah, Slackeater all the way!

Bellingham, WA's Crayon

squeezed out what was to be a very short set. The cool thing about them was that they didn't sound anything like I've heard on vinyl, although I did recognize one song from the *Moonin'ind* days. These guys have spawned what I'd like to call "Brat-com," defined by nausally sung tunes and accompanied by speedy rhythms—yow! you've heard it here first!

Finally, cub's cuddle-core stylings nabbed them top spot on the bill. Quite a few new songs were displayed for the enraptured cubsters, including "Electric Chair," "The Cheese," written by and performed (a rare appearance) drummer Valeria, "A Picnic," spotlighting Robyn's new guitar sound (Puzz?) and "Hello Kitty," the fastest cub song to date. Candy was tossed and an encore of "Mot 6" was delivered, what more could we ask for? A great performance and great show with all. Oh, feel free to use my handy nametags next time you see or mention any of these bands. If you don't, what, trying calling cub Canada's Showm Knife and you'll get a guitar neck jabbed in yer ribs... it's up to you, friend.

Bryce Dunn

Inspirational Carpets
Commodore Ballroom
Friday, February 26th
 Ever since my Mom enrolled me in piano lessons as a kid I've been a sucker for good keyboards. So, although I'm not a fan of the Inspirational Carpets I wanted to check out their live show. Unfortunately, I couldn't find a good spot where I could hang back and play Joe-Cool-concert-reviewer until I noticed a large table behind the sound board. Reserved. So I sat there. The opening act was a techno-dance ensemble: full drum set, guitars, bass, keyboards, D.J., sexy singer, and a dancer. I was admiring how well they were pulling it off when from my vantage point behind the sound board, I noticed that the only thing live was the singer. Typical. In between bands four middle-aged couples show up for their reserved table. I kindly move over and ask one of the girls follows what's up with the special treatment. Turns out it's the parents of Inspiral Carpet's.

"It's amazing how the Mer-

sey sound has taken off again," he tells me in his quirky accent. "Well, the kids just eat it up don't they?" I reply. Just couldn't believe that a band, no matter how bubblegum they are, are actually brought their parents on tour with them. "Do you live in Vancouver?" I ask.

"Hey, take it easy camper, I don't give autographs!" English arrogance at its best. I don't even like his son's band and he thinks I want his autograph. Prick. The band themselves played a short set that seemed long. No one is as happy as the band is on stage, and no one deserves to be. I did enjoy the light show and, yes, I also dug the keyboard-based. Everyone's a guilty pleasure.

Justin Love

Jr. Gone Wild
Town Pump
Saturday, March 6th
 Most fans of original live music who lived in Edmonton during the mid to late eighties probably have some fond memories of drinking Drummond brew on tap at the Ritz Diner while watching Jr. Gone Wild. Hardly any good touring bands played the City of Champions so we were content with homegrown bands like SNFU, Idyl Te, Cadillac of Worms, Kentucky Church Bus and, of course, Jr. Gone Wild. It became a sad fact that many musicians left Edmonton for greener pastures (anything's greener than the tundra of Edmonton), but JGW stayed true to their Alberta roots. This was also evident on the second night of their two dates at the Town Pump when a giant Alberta flag was used as a stage back-drop. However, the band that took to the stage in front of that wasn't the great drinking band of years past but a slick, two-step-injunctive playing a batch of fan TV-influenced songs.



The last time I saw Jr. Gone Wild was after keyboardist Ford Per defected to Roots Round Up and guitarist Steve Lorie left to form Deadbeat Backbone. Although fronted by members Mike McDonald (not the guy from the Doobie Brothers) and Dave West still in the band, the addition of a fiddler and a side guitar player hinted at a progression towards folk or country. Well, it appears the latter route was chosen because the Jr. that played at the Pump (minus the fiddler) did just about everything short of playing "Achy Breaky Heart." However, the audience,

doomed in cowboy boots and the occasional Stetson hat, appeared to be having a grand time. I desperately tried to accept their exploring of new realms in music, however, a friend told me that their new album, *Full the Goale*, sounds entirely like this. I felt old and conservative. I wanted the Jr. of *Less Art, More Pop*.

During their second set they even turned up the amps a bit as they performed recognizable versions of some older material, at which point their music reached sufficient tempo to get the line dancers off the floor. Remember kids, country music is an alternative to the mainstream as well...

J Merrit

D.O.A.
SNFU
The Hanson Brothers
LuNachicks
Saturday, March 6th
Commodore Ballroom
 The LuNachicks opened and ripped through their stuff with the kind of attitude best summed up by their lead singer's enunciation, "We're on the road and we're on the road!" Next up were the Hanson Brothers. At this point in the evening I'm thinking "Sit, man, I would've paid the ticket price for just these two bands!" I

mean if the LuNachicks or the Hanson Brothers couldn't get you going then you better retire yourself to Don Ho 8-tracks and quit taking up space at these shows. These guys were not only visually stunning (rather bands on their glasses and Jason gothic masks) but they do damn fine Ramones cover, not to mention their own material which is fuelled with fast, punk-rock guitar. Did I forget to mention the hockey night? Okay, I

Inspirational Carpets: photo by Len Whistler



don't care for the sport myself, but they did hand out some fairly little "team" cards, featuring the different bands (not altogether worthless), and they played some country hockey flick between sets (blech).

SNFU and DOA did about what you would expect (when will they retire??? so it would be pointless for me to review it here again. Frankly, I think both bands were sounding a little tired in comparison to the "Chicks and the Hansons, but by this time so was I. Still, their good was good and this was for sure a punk fest not to be passed up.

Guinness Gurl

Cell Mystery Machine The Lunatic Fringe Tuesday, March 9th

It was a friend's birthday so we all went down to The Lunatic Fringe to see New Jersey noise band Cell, and Chilliwack noise band Mystery Machine. I was prepared for either greatness or the vilest heap of pretentious swack to ever grace the stage.

Mystery Machine took to the stage a full hour after the announced show time and were greeted by a confused young man with a nose ring who singularly rushed the stage and later told them that they sounded like Dinosaur Jr. (Acute observation, bud, Dinosaur plays campfire songs in com-



son with these guys.) Two things became apparent as soon as they started playing: 1) our party was sitting way too close to the speakers; and 2) the sound mix was slightly shitty. With the vocals and drums hidden too deep in the mix, good songs like "Shaky Ground" and "Invitation," which rely on subtle tone and effects changes as much as they do on melody, were particularly hurt. And with the exception of Shane, the stripping bassist, the band's energy level stayed low until they ripped into a hyper version of their instrumental "Ride."

Mystery Machine ended their set with what I believe was a version of "Stain Master" that was dedicated to this rag's editor, Paul Brooks. The band's lead-guitarist wore a Buffalo Tom t-shirt reminding me that these guys sounded a hell of a lot better when they opened for that band last May.

Cell plugged in shortly after with a slightly better sound, but with a vocal demonstration so strained that Tom Waits would be jealous. I wondered where the nose ring guy was when they played "Dug Deep" cause there's a tune that sounds Dinosaur Jr.-like. The band played more than just the songs off of their album, *Slo/Blo*, but from what I recognized, the songs "Wild" and "Sintroporpher" didn't translate well live. They didn't lose with any particularly inspiring guitar solos but they proved themselves to be capable musicians, especially since they could jump up and down while unleashing torrents of feedback.

About halfway through the set one of the singers addressed the rather young crowd with "Don't

you guys have school tomorrow?" By 1:00 AM the crowd had diminished to half and continued to leave after each song. So by the time the band finished their set at 1:20 the only people left were Cell, the door guy, myself, and the guy I was giving a lift. I considered approaching the band for a little chat, or something, but they looked tired and, besides, I had to be at school the next morning.

J Merrit

Lung CD Release Party Station Street Theatre Saturday, March 20th

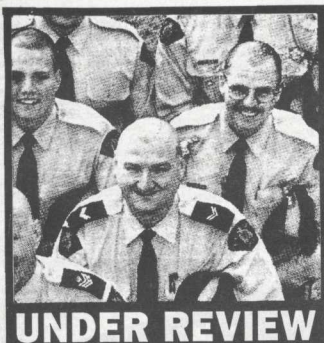
Starting later than I expected, the great opening contrast artist, Tim Kacine, and his acoustic guitar were given a fair reception, as he played with some degree of emotion and heart. The theatre-style of watching performers such as when people stand, as they will, in front of the stage. So, like the girl beside me said "Oh, my god, there's sweat there!" the performance was made amusing.

N o w a Fogcell and it got forthem this night: light, loud and nauncy in all their places with a predicted ability.

Fogcell are a band that dominates on album and creates their energy directly into their music. I find them to be one of the better bands to come out of the Vancouver scene. As for Lung, they come on with a purpose in mind. As I understood later, they also don't like to play to late either. Supposedly, they had four opening bands and had to cut some of them because of the late start of the gig [midnight], thus the foundation for the Grant Lawrence quote, "Lung are fucked!"

Live, Lung come together with a full sound which you could swear incorporates more guitars than there are. As usual, some idiot in the audience wanted to hear the inevitable 7" single, "Litany," shouting at the band after every song to play it...so they refused. The music generated a pit of average proportions without stage diving and the screens and people on the mattress outside were intriguing, but not terribly original. Ending the evening, though, a TV massacre in the deconstructive I'm showing-what-I-can-wreck portion of the show gave my roommate and I more material for our industrial housework. Lung gave us great music and a 3-piece television for our own devouring. SEE THIS BAND! See our TV.

Scrubby



**Earth
Earth 2
(Sub-Pop)**

One song in 3 parts, 75 minutes, no drums, no vocals, just two guys (Dylan Carlson and Dave Harwell) overdubbing 16 guitar tracks at various speeds and tunings. Heavy metal riffs slowed down to half speed accompanied by layers of driving guitar with enough bass for good measure. It is deep and extremely heavy. In fact, Earth are so excruciatingly slow that they have been accused of making their Sub-Pop label-mates, Codomo, sound like speed metal. This is no exaggeration, Earth is definitely not music for the masses. As a testimony to this just go check out the racks in your local used CD store. If you find that you just don't seem to have enough time in your days, go pick this one up, listen to it regularly, and

your days will seem twice as long. Earth haven't simply made music, they have managed to put together seventy-five minutes of mood.

Justin Love

earth 2
CD

**The Lyres
happy now...**
(Taangl)

When I first bought the Lyres *On Fire* LP back in 1987 (recorded in 1983), I hadn't yet realized the implications of owing a record that would throughout my years get slapped on my turntable and, with every listen, still sound as new as the day I got it. This kind of quality doesn't exist in many records and for a band like the Lyres, who have been around for some 14 years (not including the pre-Lyres outfit known as DMZ, who out-rocked just about everybody in existence), I believe they have truly earned the title of the Last Barons of Rock 'n' Roll.

This was probably not an easy thing for the Lyres to accomplish considering the fact that one man stood out and shook Boston and the rest of the world by the neck, screaming "Fuck you, I'm in the king's time and time again until we're all dead." This was Jeff Conolly. Earning the nickname "Mono Man" for his single-handed attempt to manipulate everyone who had ever been in the Lyres to his way of thinking (this epithet will probably read something like: "A team effort is everyone doing what I tell them"), his unmistakable knack for not knowing when to quit (drinks), ego-inflation, and rockin' and his earth-shattering voice and keyboard playing make him shine like some kind of heavenly light from above. I mean, what else can you say about a guy who, while during the Lyres hiatus back in 1989-90, worked as a custodian at N.A.S.A., yet still seemed to put the band he had back together after a tour that had every member signing con-

tracts with God-knows-who to have him killed?

So getting the band back together is just what he did. Coincidentally, the line-up on *happy now...* is nearly the same as *On Fire*, and their testament to the Mono Man's charm and constant pursuit of garage-rock supremacy. And if such is the case, this line-up of Jack Murphy (drums), Richard Carroll (guitar), Rick Coraccio (bass), Jack Hickory (harmonica) and the Mono Man will certainly give them a leg up over others vying for said title.

happy now... is 12 songs of unadorned, manic, heartfelt garage-rock that'll plaster ya to the walls. And if you may find a quote from an review of the *On Fire* LP I kept for posterity inside its cover: "Although only 12 of the LP's [12] tracks are originals, this doesn't lessen its appeal one bit." In fact, the covers that the Lyres chose are so obscure, I would challenge Victorian's *God's Pungent Historian*, Amazing Larry, to cough up the origins of these nuggets. Anyway, the renditions of the Wiley Brothers' "Nobody But Me," "Let's Not Forgettable Sing a Good Chorus and 'I Can Tell' by Mr. Bob Diddley, give a cool guitar transplant (no pun intended), are indeed distinguishable. Other notable tracks are the Conolly-penned "I Ain't Going Nowhere," with its paint-peeling guitar leads, "Baby I Still Need Your Lovin'," showcasing Jeff's raspy vocals and screeching organ, and "Stoned," backed by rough-and-tumble blues rock.

This was a long-awaited release for me (as they just refused to let this band be) and well worth the wait. And I think the album's title can justifiably sum mine and Mono Man's feelings as we are both *happy now...*

Bryce Dunn



**Bestkissersintheworld
Puddin'
(MCA)**

Witnessing the course of music and its theses through the annals of time it's pretty easy to say that sexual and emotional trauma between the sexes ranks pretty high in the polls; classical (chastity), blues (Stella), rock (monogamy), country (bigamy), new-wave (virginity), British pop (celibacy) and pop (adultery) have all had heavy hands in the fate dealt to those who find/ found themselves in...a relationship. But the Bestkissersintheworld are calling everybody's bluff!

Quite a few years ago, on the Southern California coast, the groundwork was laid for a musical genre that would speak volumes to hormone-bursting youth for generations to come: emo-core! The ingredients were simple: the musical aggression of hard-core, the true-to-life emotional songwritings of tainted lovebirds, and riffs, riffs, riffs! However, somewhere along the line the recipe was lost and bands were then forced to rely on memory to whip up their own batch of Puddin'. Not having the bestkissersintheworld, the Bestkissersintheworld have mutated

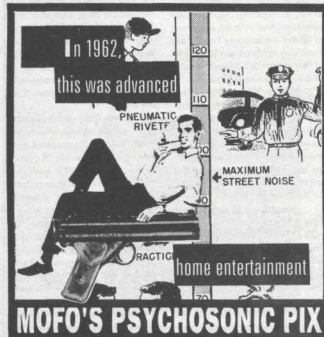
that sound into REO-core! Puddin' is a fine EP—much like Speedwagon's *High In Fidelity* was a great LP—but missing from the mix are those simply contrived riffs possessing that play-along-in-the-mirror attraction. However, even that can be overlooked because that's all that is missing. Even present is the puberty-fueled emotion, rage, indifference and desire that only an experienced bearer of psychological pain could speak, anthems for disaffected lovers around the world. And in conjunction with all this, and in spite of it, isn't it reassuring that in these times of microwave-ready cultures, and the pop icons to correspond with them, the BKTW can put everything in perspective simply by saying, "I took the heat for cryin', I'm not cryin' anymore...and because I'm beautiful I'm pickin' flowers for myself in one place."

Paul T. Brooks

**FLOWERHEAD
...ka-BLOOM
(Zoo/BMG)**

I had just got off my flight to Los Angeles, mildly buzzed on cola, when I stepped out into the night sky burned with the fire of urban sprawl as I looked out the airport windows. Shadows of palm trees swayed nearby as I peeled off my jacket to acquire my skin with the sweet breeze of the beach. Well worn suitcases fell like drops of diminishing water onto the thirsty, glowing carousel. But when I stooped to pick up my bag, from out of nowhere, a figure clad in a red cape hugged my belonging and was off.

"Fuck," I exclaimed in a dazed but loud voice, "my Flowerhead CD



Hi, everybody! I won't prattle on too much because I am in the grip of an extremely heinous flu, leaving me weak and sore, etc. Anyway, it's time to tell you all about *Mofo's Psychosonic Pamplex Vol. Two*. Once again, yours truly has compiled some truly odd and rare tracks from some of the strangest and/or most excruciating LPs I've

found to date. Everything from celebrities' bad attempts at a music career, bizarre children's songs, training records, and those wacky religious fanatics! Those who have purchased Volume One will testify to the utter strangeness of these collections, and how great, funny, and/or what a bad waste of time they are! Of course, Volume One is still avail-

able and you adventurous types can get both tapes for a special price! You'll notice the prices differ, this is due to the postal kaffeine I ranted about last time. If you include a few stamps, drop the price accordingly (you Americans are going to have to include IRC to offset costs; we can't use your stamps!). As with Vol. One, each tape includes secret songs to mystify you and personalize the tape. Here's the scoop on the prices 'n' address:

Psychosonic Pamplex Volume One — features Bobby Sherman, The Odd Couple, The Frivolous Five, and 11 other pieces of weirdness. \$5.00
Psychosonic Pamplex Volume Two — It's a secret. Selections mentioned from the last few months, plus surprises! \$6.00
Both Volumes — Wotta deal! \$10.00

If you send me some odd recordings I'll send you a tape gratis, providing I haven't used the recordings before! Send your tapes, LRs, neat stuff and, most of all, cash (conceded, of course) to: HEY MOFO! 2094 E. Broadway Vancouver, BC V5N 1W7

Or c/o *Disorder* at the address on the masthead.
Our star donator this month is none other than Paul T. Brooks, esteemed editor of this month. He gave me no less than four of the following six records and deserves a commendation for his investigative skill! The ones with asterisks are his fault! First, the bad news...

Telly — Telly Savalas
Words cannot describe the breadth and depth of this man's talent. Well, actually, the reason words can't describe it is because the person who was to send me that tape o' Telly sent it via regular mail. Ergo, it was not available at press time. So, rather

than go into giving a detailed description of how his Player's Club ads made an impact on '90's society, you'll have to wait 'til next month to hear about Telly. For now, though, here's a recipe for Telly's Eggplant Salad, stolen from *The Vintage Enquirer*, nor least! Enjoy!

***Three Stories — Scooby Doo (Peter Pan)**
You know, Shaggy looks like that joker from the Spin Doctors. I hate the Spin Doctors. You know, if there was any justice NRBQ would have the hits and the Spin Doctors would be in bar band hell! Anyway, the record inside was not a Scooby jam but a groovy retelling of the Disney

movie *The Rescuers*, with some wonderful ham acting by all parties involved!

Cheezability: 60
***Hear See Doo: Hanna-Barbera Book of Safety (HB)**
Hanna-Barbera told our Dave Butler, *The Flintstones* can't (all but Fred), and other voice stars to program your kids with nice, neat, little rhyming couplets on the joys of safety. Egg segment is toys of the average toddler's attention span; about a minute. Butler is king of this one, giving great versions of Quick Draw McGraw, Yogi Bear, Augie Doggie, Snagglepuss, and lesser light like Lippythe Lion and Magilla Gorilla. Naturally, said children will be traumatized and confused upon hearing safety tips from creatures who spend their days hitting each other with frying pans, jamming dynamite up their keyholes, dropping boulders and generally maiming each other.
Cheezability: 90

***Live — Strawberry Shortcake (Kid Stuff)**
Yeah, sure, many big luffs can be had listening to this sped-up voice (a la Chipmunks) sing-a-long—stuff like "Celebration" and "Strawberry Ray" (see Cube it in '91)—but the coolest thing about this LP is who are doing the voices. If you drag

*** This Week's Celebrity Recipe ***

Telly Savalas' Eggplant Salad

Here's a refreshing salad from the star of "Kojak."

Combined preparation and cooking time: about 1 hour and 15 minutes.

Serves 4.

- 1 egg plant
- 1 clove garlic
- 1/2 cup olive oil
- 1/2 cup vinegar
- 1/2 cup oregano
- 1/2 cup onion
- 1/2 cup salt

- 1 dried tomato
- 2 tbsp. minced parsley
- 1/2 cup olive oil
- 2 tbsp. white vinegar

Make eggplant in a 350-degree oven for 1 hour. Cool, peel and lightly to coat with oil. Pour vinegar over ingredients and mix lightly again.

Pepper and oregano. Add eggplant, tomato, parsley and onion. Mix lightly to coat with oil. Pour vinegar over ingredients and mix lightly again.

Pour in olive oil and add salt.

is in there!"

Lightning flashed and thunder roared, suddenly before me was the panther himself, the creature of song from side one, Snagglepuss. With a wink of the eye his pink paws carried him into hot pursuit of the villain. Snagglepuss, far superior in strength, quickly nabbed the crook and tortured him with a dousing in duty fire-pennas and a shower of scorching leather-pumsters to the criminal's credit card. My bag safely returned, Snagglepuss taught me that Flowerhead's *ka-BLOOM* is more than just great music: I learned how to use it as an effective tomato chopping tool, weapon and food dehydrator. Truly a great experience that even Disneyland paled in comparison to.

So, you see, I could have just written about musical reasons for purchasing Flowerhead but now you know it's a must-have for any luggage carrying traveller.

Emma Laufer

POOH STICKS Million Seller (Zoo/BMG)

Here we have a band that hails from Swansea, Wales (just like Badfinger) too concerned with being pop-rock icons for their own good. *Million Seller* is a collection of thirteen songs which remind you that 70's A.M. radio produced some great music. The album is over-produced, highly unoriginal, but completely necessary in these days when alternative is just way too cool. The Pooh Sticks' main man, Hue Pooh, claims that his band is "not weird enough for the alternative crowd and too weird for the Top 40 crowd," but this shouldn't be a problem to the band because anyone that has ever been a teenager is going to like this album (although only one in five will admit it). As far

as your finger across the label (or drop your pitch control) while it plays, so that it slows down slightly, you can hear none other than former Zappa collaborators Mark Volman and Howard Kaylan (aka Flo & Eddie) playing the title character! I kid you not! I was tipped off by this nugget by Andy, who works at Collectors Book and Records. He told you truly that they worked on the records but were kept in the dark as to what exactly the finished product was going to be. I'm certain that it's them doing vocals simply because I've seen 200 Motels at least as many times and heard the *Live at the Fillmore* LP about 500 times! Get out your old Turtle's LPs and dare to compare!!!!

Cheezability rating: 80

Train Your Dog With... — Barbara Woodhouse (Polygram)

Dog dominatrix, Woodhouse, tells you all the secrets of keeping your dog in line. A must for you control freaks out there. Comes with nifty book!

Cheezability rating: 60

Addition + Subtraction — Jiminy Cricket & Rica Moore (Disney)

This record is way too intricate for the kids it's made for and the way the songs are done the album sounds like a gold-darned Broadway play.

as the familiarity of the songs go, Hue simply explains, "We don't subconsciously rip them off, we consciously rip them off." Ahhh... pop music: innocent, derivative, and cheesy. You just can't get enough but, for the time being, *Million Seller* should be able to satisfy your hunger.

Justin Love



BASEHEAD Not In Kansas Anymore (Imago/BMG)

DIGABLE PLANETS Reachin' (A New Refutation of Time and Space) (Pendulum/Elektra)

I tell you, people, words cannot describe how tough of a listen these albums are! They bring new definition to long-winded and hopelessly boring! The Digable Planets are from the jazz-rap genre that those annoying fucks PM Dawn have started, with a decidedly mammoth nod to Arrested Development. Digable Planets seem to have this thing for bugs (two of the three members are named Butterfly and Ladybug, ambiguity, goody titles and, on top of that, the spacey content of their drows makes them flakier with each song.

My favorite song is "The Cumbal Song," which deals with the politically sensitive issue of subtraction in the context of the eating of human flesh.

Cheezability rating: 75

Three Pick O' The Month!!!!!!!

*My Best To You — John Davidson (Columbia)

I always thought this guy was just a game show host-cum-infomercial king! This remarkable find features Jop singing a few covers, a handful o' Broadway songs (don't they all), and is only distinguished by the fact that the nucker can actually sing! His major influence (besides the Ken doll) appears to be Johnny Mathis. The cover photos have a high-contrast factor, as do the sensitive guy quotes



"How do I feel about the bright lights, the few clubs, the girls?"

Michael Ivey's new Basehead album doesn't come off much better. Their last work, 1992's *Play With Toys*, got kind of monotonous after the first few songs, but if you looked at it in the context of a concept album, it kinda made sense. Basehead's jazzy-coffeehouse-beats grooves are okay in small doses but, as with Digable Planets, you pretty much want to slaughter anything within reach three or four times in. Basehead has great potential, but Ivey should vary his grooves a bit more often.

Melo

POND (Sub-Pop)

Ten is a number that is readily associated with fulfillment, satisfaction and approval. In the case of the new Pond CD, the number ten just couldn't satisfy. No, much to the chagrin of this little numeral, a special sponsor of *Swamp Street* episodes, ten songs weren't enough—anyone who hears this CD will become an instant Pond fan and long for more. In spite of the lack of frogs, water striders, mosquito larvae, bug maggots, and the cement shoe wearing deceased, Pond's music shines like a beacon of sunshine through a brine filled haze. Their music is moody, focused and intelligent enough to hopefully gain the recognition they deserve in this swamp of emerging bands.

Although their sounds could feasibly be compared to early U2 or Soul Asylum, they sustain a high level of originality. Listening to Pond makes me want to sing along and run around, that's a good thing. Pond shall rest and spin happily on my laser endowed player, much like our precious water skimmers in the marshy ecosystem.

Emma Laufer

that accompany them!
Cheezability rating: 90



"I feel most alive when I'm singing..."

That's all for now! Oh, yeah, I need a groovy design for a sticker, so if all of you artist types send me a groovy 11" logo or design I'll buy you a sticker and send you something to make it worth your while! Send it to the aforementioned address. See ya!

hip hip hip hip HOORAY!

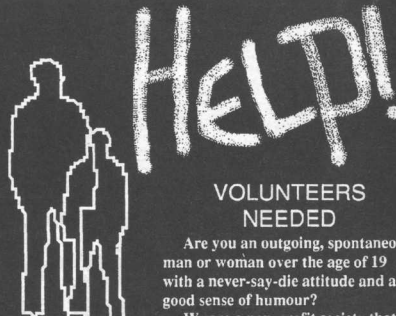


ON SALE THIS MONTH:

- LOS SMUGGLERS • Wet Pants Club (Spanish imports).....\$8.95 LP
- PAVEMENT • Westing (By Musking and Settle).....\$9.74 LP/cass; \$12.83 CD
- ROYAL TRUX • Royal Trux (1st album released).....\$9.74 LP/cass; \$12.83 CD
- BIKINI KILL • Bikini Kill.....\$6.64 LP
- SEVEN YEAR BITCH • Sick 'Em.....\$8.95 cass; \$14.60 CD
- MECCA NORMAL • Dovelail.....\$9.74 LP; \$7.96 cass; \$9.74 CD
- BEAT HAPPENING • You Turn Me On.....\$9.74 LP/cass; \$14.60 CD
- GAS HUFFER • Integrity, Technology, Service.....\$8.95 LP/cass; \$12.83 CD
- NATION OF ULYSSES • Plays Pretty For Baby.....\$8.95 LP/cass; \$11.94 LP
- VELOCITY GIRL • Copacabica.....\$9.74 LP/cass; \$14.60 CD

NEW NIRVANA! WOW!

Jesus Lizard/Nirvana 7" and
CD single plus loads of Nirvana
collectables! CHEAP!



VOLUNTEERS NEEDED

Are you an outgoing, spontaneous man or woman over the age of 19 with a never-say-die attitude and a good sense of humour?

We are a non-profit society that helps young offenders and children aged 8 to 12 who are at risk of getting into trouble.

If you have about three hours per week available for at least the next six months we'd really like to hear from you. We believe that one-to-one interaction with a well-adjusted adult can improve the behaviour of a troubled child.

Interested? Please call us today.

PHONE
291-0049



CHARTS

APRIL 93 LONG GROOVES 50

1 DUNGEON JR.	WHERE YOU BEEN	SIRE
2 MYSTERY MACHINE	GLAZED	NETWORK
3 LUNG	MAGNUM OPATE	Z U L U
4 BETTE SERVERI	PALMCAINE	MATADOR
5 COME	ELEVEN/ELLEN	MATADOR
6 BELLY	STAR	S I R E
7 PAVEMENT	WATERY/DOMESTIC EP	MATADOR
8 BUTTHOLE SURFERS	CHEWY GEORGE/LUCAS' CHOCOLATE	CAPITOL
9 CHA PET	CHA PET	KOZCOP
10 THE	DIGS	E P I C
11 SUPERCHUNK	THE QUESTION IS HOW FAST	MERGE
12 CADILLAC TRAMPS	TOMBSTONE RADIO	DOCTOR DREAM
13 RIDGE	THE FEROCIOUS RHYTHM...	CAROLINE
14 7 YEAR BITCH	SICK 'EM	CIZ
15 FARBAGGS	ZUCKER	SUB POP
16 WICKED-SWIMMING DOG	FROM HERE TO...	COMPRESSION
17 INTERMIX	PHAZE TWO	THIRD MIND
18 CELL	SLO BLO	GEFFEN
19 GAS HESPER	INTEGRITY TECHNOLOGY AND SERVICE	EMPTY
20 THE CHIMES	UNDERWOOD EP	SUB POP
21 LEMONHEADS	MY DRUG DIARY	ATLANTIC
22 BASEHEAD	NOT IN KANSAS ANYMORE	BMG
23 LEATHERFACE	MUSH	SEED
24 THERAPY?	NIRSE	A&M
25 TELEVISION PERSONALITIES	CLOSEST TO GOD	SEED
26 NAKED FOR JESUS	NAKED FOR JESUS	NAKED FOR JESUS
27 ACID TEST	TBIP ON THIS	EGGPLANT
28 THE POON STICKS	MILLION SELLER	Z O O
29 GOD GOD DOLLS	SUPERSTAR CAR WASH	METAL BLADE
30 IAD	SALEM EP	TBIP POP
31 NINE INCH NAILS	FIXED	INTERSCOPE

32 VARIOUS ARTISTS	HUM BUZZ THING	FR STREET
33 WEEN	PURE GUAVA	WARNER
34 BRICKS	A MICKENCHINE AND A...	MEDICE
35 HENRY ROLLINS	THE BOXED LIFE	IMAGO
36 KING MISLE	HAPPY HOUR	ATLANTIC
37 QUICKSAND	SLIP	POLYGRAM
38 TROCKS	WHICH FEEL IS THIS ANYWAY	EPIC
39 SKAFACE	MAMOCOSA	SKAFACE
40 POND	POND	SUBPOP
41 BLACK UHURU	MYSTICAL TRUTH	MESA
42 THE CLAUVENS	THE CLAUVENS	SHADY DEAL
43 PLEASURE BACHONS	LIVE IN LAS VEGAS	HIGHTONE
44 POSTER CHILDREN	TOOL OF THE MAN	SIRE
45 GUMBALL	WISCONSIN HAYRIDE	COLUMBIA
46 ENTHUSENED NEUBATEN	TABULA SASA	MUTE
47 DAMON AND NAOMI	MORE SAD HITS	SHIMMY DEB
48 CROSS FIRE CHOR	JESUS	CROSBY
49 WILL	WORD FLESH STONE	THIRD MIND
50 NIGHT KINGS	INCREASING OUR HIGH	SUB POP

APRIL 93 SHORTIE GROOVES 35

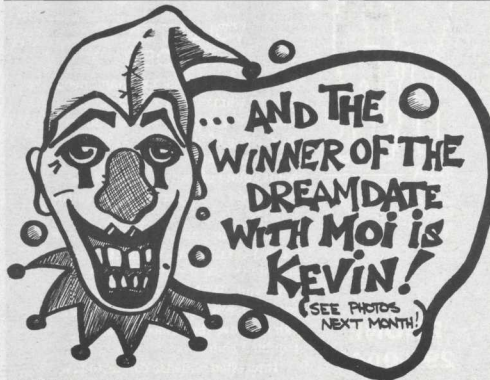
1 EVAPORATORS	"WELCOME TO MY CASTLE"	NARDVUAR
2 JALE	"AUNT BETTY"	CINNAMONTOAST
3 HUEVO BANCHEROS	"CONEY WITH AN S"	LUCKY
4 JAWBOK	"JACKPOT PLUS"/"MOTORIST"	DISCORD
5 VARIOUS ARTISTS	"BOSTONIC"	FACE THE MUSIC
6 CUB	"PEP"	MINT
7 MADDER ROSE	"I WANNA SLEEP IN YOUR ARMS"	SEED
8 THEE HEADCOATS	"LOUIS REEL"	NARDVUAR
9 CLAYTON GROVER	"FORSEVER NEARLY TRUE"	GRITY KITTY
10 TADJ JAWBOK	"STARS"	TOUCH AND GO
11 SUPERNAZZ	"I WANNA BE YOUR LOVE"	LUCKY
12 KREVIS	"UNVEILED"/"YOU THINK"	SCRATCH
13 SPINNAES	"RUMMAY"	IMP
14 SMOUGLESS	"DIE GERMANNY"	SCREAMINGAPPLE
15 BUM	"DEBBIE SPEAK"	LANCE
16 ERIC'S TRIP	"BELONG"	NIM
17 TORNAM	"24 HOUR SERVICE"	SIMPLE MACHINES
18 CREEP	"BRINGS"/"A ROOM"	BLATANI
19 THE FUMES	"TOSSIN' PLATES AND FORKS"	EMPTY
20 GUS VAN SANT	"LOST WORLD"/"BURSTING CLOUDS"	TJK
21 TREEHOUSE	"AUGUST 26TH"	BLATANI
22 CALAMITY JANE/ROCK'N ROLL	"STRICH'NINE"	RRS
23 VERONICA LAKE/CRAYON	"SLEEPHINE"	CHER DOOL
24 PHIL JAM	"WHO REELED RUDIPH"	EPIC
25 THERAPY?	"TEENHINDER"	EPIC
26 THE SHAVEN	"UPSTINKING MINE"	RAINFOREST
27 BUBASKILL	"INSEK"	CINNAMONTOAST
28 SPARKMARKER	"TSTRLV OF GOD"	FINAL NOTICE
29 WIMP FACTOR 14	"BOTCH"/"BOG"	HARRIE
30 STEEL WOOL	"BROMO SAUCE"/"DOG THAT BITES"	EMPTY
31 WEDGE	"ONE TWO MANY"	BLONK
32 ARCHWELDER	"BALDIE"	TOUCH AND GO
33 SAUNA TREE	"DOWN THE MIDDLE"	TJK
34 DOE	"MASTURBATION..."	FEEL GOOD ALL OVER
35 CHEATER SLICKS	"NO CORRESPONDANCE"	ESTRUS

APRIL 93 SINGLE MAGNETIC PARTYCLOTHES

1 BLAISE PASCAL	"SPOTLIGHT KIDD"
2 WINDOWWALKER	"WIGHT MOVIE"
3 STRAN	"CATABAC"
4 MEET DASY	"GO GO ROUND"
5 HONEY	"PELLOW KNIVES"
6 WINDOWWALKER	"BLACKBIRD"
7 ONE	"WIDE LOAD"
8 MOVELAND	"I RELATE"
9 SNOWDOGS	"MISUNDERSTANDING"
10 MEXICAN POWER AUTHORITY	"GRASS HIT"
11 G	"WHAT'S YOUR NAME"
12 LOTUS EATERS	"GOD"
13 GRAMES BROS.	"IN OUR TIME"
14 BURRLESTEIN	"TREETOPSCOUT"
15 WINGRITS	"I HATE MY JOB"
16 DEPROGRAMMERS	"WASH YOUR BRAIN"
17 MOVELAND	"CAKE"
18 MEET DASY	"LITTLE ZEBRAS"
19 INKREDS	"LET'S GET TOGETHER"
20 MEET DASY	"BRAIN SONGS"
21 HUEVO BANCHEROS	"REPTILE"
22 ROCK'N ROLL & THE STRICH'NINES	"GODZILLA"
23 AGING YOUTH GANG	"BABY BOOMERS"
24 GOATBOY	"FUCKIN' DAY"
25 BOATERS	"EDGE OF THE WORLD"
26 GARDEN OF EADRIELY DELIGHTS	"ORGASM MACHINES"
27 SANDRA LOCKWOOD	"HAPPY"
28 MROSH VAND	"LONELY PLANET"
29 FACTORY X	"RADIOHADA"
30 SURFDOUSTERS	"SAVE THE WAVES"
31 12 MOONLIGHT	"BEACH LIFE"
32 STRAN	"BEHIND THE WALL"
33 ASHES	"ROOFTOP"
34 CAUSTIC THOUGHT	"PLANET CLARE"
35 HUMP	"COUNTRY ROADS"

DO YOU REMEMBER ROCK'N'ROLL RADIO? DISCORDER CHARTS 10 YEARS AGO.

1 RANK & FILE	SUNDOWN
2 ECHO AND THE BUNNYMEN	PORCUPINE
3 DEAD KENNEDYS	PLASTIC SURGERY DISASTERS
4 WALL OF VOOODOO	CALL OF THE WEST
5 SIOUXIE & THE BANSHIES	A KISS IN THE DREAMHOUSE
6 THE STRANGLERS	FELINE
7 FAD GADGET	UNDER THE FLAG
8 THE BARBARIANS	MEAN TIME
9 THE MEMBERS	UPRHYTHM, DOWNBATE
10 D.O.A.	ATTACK



THEY DANCE.

AND TOUCH.

AND PURR.

FOR COOL CATS EVERYWHERE

CITR MOBILE SOUND • 822-3017

AND YOUR NEXT DANCE, PARTY... WHATEVER!

THU 1 CITR PRESENTS SUPERCHUNK WITH UNSANE AND BLESSED PASCAL AT THE TOWN PUMP. Kenny Neal at the Yale. **Little Caesar's** (7:15pm) at the Cafe... **Spring Festival Jazz Showcase** featuring **Southern and Primetime** at Vancouver East Cultural Centre... **House of Frustration** with **Tradition & Boven Love Jolly** at the Commodore... **The Road with The Stoaters** at the Pit Pub... **Springies '93** presentation of **Raw Theatre**... **Plains** (7:30pm) at the Commodore... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Our Country's Good** at Firehall Arts Centre... **The Grassy at Kilsland Neighbourhood House**... **Brown at Waterfront Theatre**... **Danceland** at Station Street... **The Killing of Sister George** (7:30pm) at Pacific Cinematheque... **The Stone Brother** (7:30pm) and **Animal House** (9:30pm) at SUB Theatre... **Edward Pin's** exhibition **Ophelia, Swamps and Trunks** continues at Vancouver East Cultural Centre (see 278).

FRIDAY 2 CITR PRESENTS BETTIE SERVEETT WITH COME AT GRACELAND... **Crash Test Dummies**, **Roberto Tabernacle** **Cole** at the Commodore... **Thunderbird Stadium** (noon)... **Kenny Neal** at the Yale... **Michael Booth** **Palmier** at Vancouver East Cultural Centre... **The Fleeshlight** at the Backstage... **Springies '93** presentation of **Raw Theatre** at Performance Works... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Our Country's Good** at Firehall Arts Centre... **The Grassy at Kilsland Neighbourhood House**... **Brown at Waterfront Theatre**... **Danceland** at Station Street... **Archie** (7:15pm) and **The Conference** (9:30pm) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

SAT 3 Tinkling with Heave-Ho **Hancherson** **Michael D'Arcy** at Station Street... **Michael Vlatkovich** **Quelch** at the Pit Pub... **Kenny Neal** at the Yale... **Phish** at 86 Street... **Co-op Radio** **Smith** with **Kin Lalai**, **Achie Branti**, **Gregory**, **S. Saka** at the Commodore... **End the Atomic Bomb** **Benefit** featuring **Norman Foster** at Vancouver East Cultural Centre (12pm)... **Chedy Chedy** with **Frank** **Black** at the Commodore... **Springies '93** presentation of **Raw Theatre** at Performance Works... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Our Country's Good** at Firehall Arts Centre... **The Grassy at Kilsland Neighbourhood House**... **Brown at Waterfront Theatre**... **Danceland** at Station Street... **The Revolution** (7:15pm) and **The Confession** (9:30pm) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

SUN 4 CITR PRESENTS L7 WITH LOVE **WOLF**... **House Band & 7 YEAR BITCH** at 86 STREET... **Bob's Your Uncle** at the Railway... **Buckwheat Zydeco** at the Yale...

June Taber & Mark Emerson at the WISE Hall... **Testament** with **Green Jelly & Propale** at the New York Theatre... **Masterpiece Chamber Music** at Vancouver East Cultural Centre... **Neighbourhood Firehall** concert featuring the **Yellowtown Bunkers Dixieland Band** at Firehall (1375 W 35 St)... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Our Country's Good** at Firehall Arts Centre... **The Grassy at Kilsland Neighbourhood House**... **Brown at Waterfront Theatre**... **Danceland** at Station Street... **The Killing of Sister George** (7:30pm) at Pacific Cinematheque... **The Stone Brother** (7:30pm) and **Animal House** (9:30pm) at SUB Theatre... **Edward Pin's** exhibition **Ophelia, Swamps and Trunks** continues at Vancouver East Cultural Centre (see 278).

MON 5 CITR ALTERNATIVE MONDAYS AT THE PIT PUB. **Bob's Your Uncle** at the Railway... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Under the Sun of Satan** (7:30pm) and **La Gueule Ouvre** (9:30pm) at Pacific Cinematheque...

TUE 6 Cruel Elephant '70s Disco at the Commodore... **Bob's Your Uncle** at the Railway... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Danceland** at Station Street...

WED 7 R&B Kings at the Yale... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Danceland** at Station Street... **SFU First Year Student Film** (8:45pm) and **Cranked** (10:15pm) for the Next 16 Years at Pacific Cinematheque...

THU 8 School of Fish with **The Best Kissers** in the World at the Town Pump... **Cranked**, 16 Filmmakers for the Next 16 Years at the Commodore... **R&B Kings** at the Yale... **Happy Man** at the Pit Pub... **Boy on a Bicycle** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Danceland** at Station Street... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

FRIDAY 9 Atomic 61 with **Seed** at Station Street... **R&B Kings** at the Yale... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

SAT 10 CITR PRESENTS 1991: THE YEAR THAT PUNK BROKE AT JUDGE MARSHALL THEATRE. **ROBSON SOUPE** (7pm), **19PM**, **R&B Kings** at the Yale... **Cranked** with **Dead Sea Fish** and **Shigley** at Station Street... **Boy on a Dolphin** at the Railway... **The House Band** at the WISE Hall... **Janet Barclay** with **Nina Gorbey** **Boreaux** at Vancouver East Cultural Centre... **Lee Pui Ming** at Tom Lee Music

Hall... **34-40** with **The Pursuit of Happiness** at the Commodore... **Kenny Neal** at the Backstage (Seattle)... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Danceland** at Station Street... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

SUN 11 3 Hours of Pain with **Rage Against the Machine** and **Wool** at 86 Street... **Lance Reagan Diah VSD** at Vancouver East Cultural Centre... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **The House in the Woods**, **Part 1** (IV) (7:30pm) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (8:45pm) at the Ridge... **Aladdin** (7:30pm) and **Blade Runner** (9:30pm) at SUB Theatre...

MON 12 CITR ALTERNATIVE MONDAYS AT THE PIT PUB. **Oliver & the Elements** at the Yale... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **34-40** with **The Pursuit of Happiness** at the Commodore... **Cranked**, 16 Filmmakers for the Next 16 Years at Pacific Cinematheque...

TUE 13 Cruel Elephant '70s Disco with live band **Three Days Stable** at the Commodore... **Big Joe Diskin** at the Yale... **Hotby Festival Benefit** **Club** featuring **Rob Freeman**, **Marc Desrobes**, **Sai Ferreira**, **Robert Hoffman**, **Colin Lewis**, **Armando Sedeno**, **Heather Roy**, **B.H. Richardson** at Vancouver East Cultural Centre... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre...

WED 14 Ridgely Day at the Commodore... **Big Joe Diskin** at the Yale... **Vancouver Opera** **U. G. D.** at Vancouver East Cultural Centre... **Cranked**, 16 Filmmakers for the Next 16 Years at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 15 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 16 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 17 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 18 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 19 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 20 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 21 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 22 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 23 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 24 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 25 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 26 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 27 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

THU 28 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...

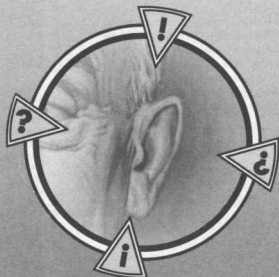
THU 29 610 Joe Diskin at the Yale... **Stan Marshall's Law** and **Co-Op** **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **Phish** at 86 Street... **Velocity** with **Wendy Jackson** and **Bill Bergmann** with **Paul Young** at Vancouver East Cultural Centre... **Boy on a Dolphin** at the Railway... **34-40** with **The Pursuit of Happiness** at the Commodore... **Nagaland** at the Backstage... **Berlin to Broadway with Kurt Wall** at the New Secret Space Theatre... **1900** (Novacore) at Pacific Cinematheque... **Spike & Mike's Festival of Animation** (6:45pm, 9:15pm) and **Sick & Twisted Show** (11:30pm) at the Ridge... **Home Alone 2 (7pm)** and **Chaplin** (9:30pm) at SUB Theatre...



Venues

- Access Gallery #26-448 Seymour
- Alma Street Cafe 2505 Alma
- Artspace Gallery #5-3110 West Hastings
- Cafe Bergman 1184 Denman
- Cafe Django 1184 Denman
- Commodore Ballroom 870 Granville
- Contemporary Art Gallery 555 Hamilton
- 86 Street 1184 Denman
- Fishall Arts Centre 280 East Cordova
- Hollywood North 856 Seymour
- Isadora's 540 Old Bridge
- Latin Quarter 305 Commercial
- Maximum Blues Pub 1176 Granville
- Happy Dugout 1246 Seymour
- Or Gallery 314 West Hastings
- Paradise Cinema 919 Granville
- Park Theatre 340 Cambie
- Performance Works Granville Island
- Pleasidly Pub 630 West Pender
- Pit Pub basement UBC Student Union Bldg
- Pitt Gallery 317 West Hastings
- The Railway Club 579 Dunsmuir
- Ridge Cinema 3131 Arbutus at 16th
- Rock Candy 1812 Yale (Seattle)
- Sandy Cove 1554 Marine Drive, West Van.
- Smash Gallery 160 West Cordova
- Spot/8 Tubes Fairview (Bellevue)
- Starlight Cinema 835 Denman
- Town Pump 456 Water Street, Gastown
- Vancouver East Cult. Centre 1895 Venables
- Vancouver Women in Focus 849 Beaty
- Varsity Theatre 4375 West 10th
- Video In 102 Homer
- Waterfront Theatre 1405 Anderson
- Western Front 303 East 8th
- WISE Club 1882 Adair
- Yale 1300 Granville

EAR



TEASE

FREE CASSETTE OFFER!

Buy a CD or cassette of any of these featured artists and get a free **EARTEASE** cassette (while supplies last). Titillate your ears with the newest offerings from Gary Clail, The Cranes, Pere Ubu, Louie Rankin, Straightjacket Fits, Y'All So Stupid, Funland, 700 Miles and Tool.

Hear these artists on CiTR FM 102
(822-CiTR)



THE POOH STICKS - MILLION SELLER

An anxiously erotic masterpiece of bubblegum pop from the heart-throb, wiseass Archies of the 90s. Featuring *The World Is Turning On*.

14.98 CD / 10.98 Cass.



FLOWERHEAD - KA-BLOOM!

This Austin band really puts "Petal to the Metal" - Drop a little "Acid Reign" in that garden between your ears and watch it ka-BLOOM!
Featuring *Snagglepuss*.

14.98 CD / 10.98 Cass.



BONECLUB - BEAUTIFLU

Loud, hard and heavy as a truck-load of bowling balls. Featuring *Everything's On Fire*.

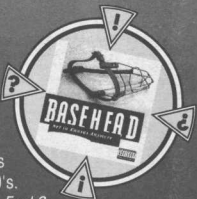
10.98 CD / 6.98 Cass.



BASEHEAD - NOT IN KANSAS ANYMORE

Cool, innovative Basehead weave a sense of humour with a love of rock and hip-hop to give us a taste of their reality as African-Americans in the 90's.
Featuring *Do You Wanna Fuck?*

14.98 CD / 10.98 Cass.



Temptingly priced at
Zulu Records
1869 W. 4th Ave.
738-3232

ZULU records

1869 W 4th Ave.,
Vancouver, BC
V6J 1M4
CANADA
tel 604.738.3232

STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00



(Various)

● Never Mind the Molluscs

In their never-ending search for the new hot rock scene, the UK and US music press have found it in the Canadian marlinettes. It was up to the intrepid Sub-Pop Records to bring it to the masses, to consume and decide if there really is life north of the 49th parallel and east of Montreal. From this was spawned a four-song EP featuring future stars Sloan, Juke, Eric's Trip, and Idee du Nord. Remember those names... there will be a pop quiz.

6.98dbl7
7.98cd



Eric's Trip

● Peter

From the fertile musical hotbed of Moncton, New Brunswick comes the ragged guitar-pop of Eric's Trip. This is their second release, the first being a limited edition and is the second release on Murder Records (the first being Sloan's Peppermint EP). Having just signed to Sub-Pop, "The Trip" could be the next Canuck superstars.

7.98cd



Me Mom and Morgentaler

● Shiva Space Machine

The hot sound of 1993 seems to harken back to the sounds of 1960 when the Specialists, the Selecter, and Madness were filling dancehalls. With the updated ska sounds of the Mighty Mighty Bosstones and Toronto's King Aparatus plus this new release from Montreal's irreverent Me Mom and Morgentaler, it seems that good ska will never die.

13.98cd
8.98cass



Velocity Girl

● Copacetic

Imagine My Bloody Valentine with huge pop hooks, or the Sundays rocking out. Maybe this isn't an apt description of Velocity Girl, but they do fuse two sides of American and British pop trends — full-on noise mixed with sweet melodies. You know it's a classic mix — sweet and sour: yin and yang...

14.98cd
9.98cass



Shadowy Men on a Shadowy Planet

● Sport Fishin'

The Men are back with their third long-player; this one produced by the incorrigible Steve Albini, and boy are we ever happy. No one nowhere, no-how does instrumental music with as much energy and style (sorry Yanni). The title seems to imply that this album would sound best sitting on a riverbank, rod in hand, with a cooler full of sarsaparilla at your side. Well, that's pretty difficult for us city-dwellers, so just pass the sarsaparilla.

13.98cd
8.98cass

Gumball

● Super Tasty

Although the name Gumball is probably unfamiliar to most people outside of hip indie-rock circles, this record is one that might be worth risking your hard-earned cash on. Firstly, Don Fleming and Jay Spiegel have played with such notables as Feeder, Hall Japanese, Dinosaur Jr. B.A.L.L. and most recently the Don Stars with Richard Hell, and Thurston Moore of Sonic Youth. Don Fleming produced the Screaming Trees' and Teenage Fanclub's most recent albums. And finally, their last album, "Special Kiss" rocked our world in the summer of '91. It's so new that we haven't had a chance to listen to it yet, but we figured that if we dropped enough names...

14.98cd
9.98cass



Pavement

IMPORT

● Westing (By Musket and Sextant)

Before the release of the excellent "Slanted and Enchanted" album, there were three EPs released by Pavement which are now very difficult to find. This CD compiles those years of lo-fi madness, along with other hard-to-find demos and compilation tracks.

13.98cd
9.98cass

ALL SALE PRICES IN EFFECT UNTIL APRIL 30/93

ANOTHER WAVE OF NEW RELEASES
COMES ASHORE AT ZULU!

INSTORE PERFORMANCE!

Now this is an event not to miss! Malador Recording artists Bette Serveert and Come are both going to be performing mini-sets in the "newly repainted Zulu used record area and performance lounge", so come on by for some canapes and hot rock action.

Friday April 2
4:00PM

And hey, don't forget to catch both of these bands at Graceland later that evening.



COMING IN LATE APRIL FROM ZULU RECORDS!

Bob's
Your
Uncle
Cages



Be sure to catch COAL on Wednesday April 7 at the Railway Club • We hope you caught LUNG's cd release event. If you didn't, watch for new dates in the near future and be sure to pick up MAGNUM OPIATE • Zulu is an official, full-blown, does-it-all TICKETMASTER outlet. For all your ticket needs, turn to us • Want to check out the new release by (insert name here) before you commit yourself? Ask about Zulu's CD LISTENING BOOTHS and be confident in your purchase • Summer's coming.